

Feb. 14  
1914

61<sup>st</sup> Anniversary Number

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# The NEW YORK CLIPPER



Act II, Scene II. The Merchant of Venice.

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truly a beautiful Song  
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and Geo. Spink

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"THE COLLEEN THAT I LEFT IN DEAR OLD IRELAND"

Originally  
Introduced by  
Franklyn Batie

## JUST for TO-NIGHT

Words and Music by  
GEO. L. COBB  
Better than  
"Some of these Days"

A "Rag" that never fails—Vocal or Inst. "THE DOWN HOME RAG"  
"YOU GOT TO BE KIND TO ME" [SHELTON BOOK'S VERY  
LATEST "COON" SONGS]

In the HAPPY DAYS  
Words  
and Music by  
W.R. WILLIAMS

## WHEN WE Were RUNNING WILD

Am Willing to Bet a Thousand dollars cash—this Song will be as Big as "Put on Your Old Gray Bonnet"

PROF. COPIES FREE on request and Recent Program  
Send All Mail to the Nearest Address  
**WILL ROSSITER**, "The Chicago Publisher,"  
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Latest Band and Orch. "Hits" 15 cts. each. NOTHING FREE!  
"ROUND the HALL" successor to "Too Much Mustard" by Biese and Klickmann  
"THE SQUIRREL RAG" a Great Rag by Biese and Klickmann  
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"THE VAMPIRE (Hesitation) WALTZ" "THE GHOST DANCE"

WELL KNOWN THROUGHOUT THE WORLD  
AS  
SCOUT, PERFORMER AND SHOWMAN



COL. WM F. CODY (BUFFALO BILL)

SIXTY-FIRST ANNIVERSARY NUMBER

**NEW YORK CLIPPER**

FEBRUARY 1914

ESTABLISHED 1853

**MEMORIES OF THE ONCE POPULAR  
THEATRE COMIQUE,  
PROVIDENCE.**

BY A. W. DAVIS.

The theatre was located in a two-story frame structure, the ground floor being occupied by stores. The second floor was considered the headquarters for sports, and was well known among the fraternity throughout New England. Hops pools for horse racing were sold long after they were prohibited in Massachusetts. The place was known as the Lafayette, Billiard Hall, and Charles Anderson was the proprietor.

In rooms immediately out of this hall, full sets of gambling paraphernalia were in constant use. Finally it was decided to transform this into a theatre, and in 1874 the doors were opened into as cozy a little playhouse as you could imagine. Anderson still holding the proprietorship, with Archie Stalker as manager. The intention was to have it of such a character that ladies could attend, and the shows were high class, being semi-affiliated with John Stetson's Howard Atheneum, of Boston, and Tony Pastor's, New York.

At the close of each entertainment under Hopkins' management, the entire stock company appeared in a burlesque. It was in 1876 that John D. Griffin appeared here for the first time. (The theatre opened in '74 and was destroyed by fire in '88.) Dan Mason did the German to Griffin's Irish sketches of which, it may be said, that both men were the authors. Whenever a new success appeared, be it play or opera, Mason would sit up all night to burlesque it and produce it for the Comique.

Friday night amateur contests were first introduced here, and this proved one of the best theatrical schools. Many, long since forgotten, appeared here before an audience

money, and as it was possible to obtain the old minstrel men, they were put into a stock company that became very popular here. Such men as Nell Burgess, Charles Yale, Frank Harrison, Billy Chace, Dan Mason, John D. Griffin, Barney McNulty, J. W. McAndrews and the best skit artists in burnt cork were included. The team of Harris and Tarras and their act of "The Slave's Return" will never be forgotten by those now living who were patrons of the house. Billy Carroll also entertained as a banjo artist and as a first class comedian, while William Harris acted as stage manager, and it was here that the now well known manager first had the opportunity to manage a theatre.

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Pat Reilly, who later became well known with his own burlesque shows. He was a good singer, dancer and cartoonist, with a make-up of an Irishman with green whiskers. His rival was Pat Rooney. They were frequent visitors at this house. So were Chas. and Carrie Austin, in their bayonet exercise.

Mark Sullivan, Irish comedian, Annie and Andy Hughes, in "St. Patrick's Day Parade," The Irvin Sisters, May and Fionn, Wm. Harris' wife, known as Mrs. Devere, a dancer. An English serio-comic singer, known as "the Vital Spark," used to please the gallery bunch by singing "Be Kind to Your Mother, Tom" William and Sully, with their song, "The Lackawanna Spooners," John and Harry Kershaw, Waterman, J. W. McAndrews, and Walter Bratt, a minstrel, who used to sing "Street Magnolia."

It was too early for the four Cohans, but the seniors appeared in Irish songs and dances. Frank Bush, Geo. S. Knight, a capital Dutch comedian, singer and dancer. His "Baron Rudolph" and "Over the Garden Wall" came later. Lew and Lena Cole, Press Eldridge and his mate, Lon Sandford; Ben Gifford and Blanche Selwyn, a male impersonator, whose hit was "Strolling on the Sand." Matt Morgan's Living Pictures were a creation of female beauty, rich and racy. After two attempts at the Parisian Can-Can, it was forcibly withdrawn. Female serio-comic singers were very plentiful. Scores of them, including such women as Flora Moore, Lizzie Engel, Alice Gleason, Lizzie Dierous, Virginia Stickney, Bartlett Sisters, Vale Sisters, Ross Sisters, "Mary Ann Kehoe," Maggie Cline, Marie Whitingham and husband, with Master Newman, a wonderful boy tenor; the Peaseys, Yale and Decker, in pantomime; Harry and Lizzie Brabham, musical artists and dancers; Crossley and Elder, Caledonian Athletes, "Musical Baby" Bindley, Frank Girard, actor, banjoist and vocalist; Lester, Alice, Smith and Waldron, known as the Big Four; Lustine, the water queen, and Watson, the man fish, appearing in a tank of water; Geo. H. Adams, a clown on stilts; Mme. Zoe and Jenny Morgan, soprano singers.

Such plays as "The Two Orphans," and the opera, "Pinafore," were burlesqued at this theatre. John D. Griffin was an Irish Dick Dead Eye and a heavyweight Dutch comedian, named Fred Warren, was funny as Little Buttercup. It was advertised that a ballet troupe of Southern belles had been engaged at great expense and would possibly appear and would dance the firefly ballet as seen in "The Black Crook." Crowds assembled, expecting to witness a beautiful dance by young and pretty colored maidens, but to their surprise it turned out to be a burlesque dance by the male members of the stock company, who appeared in tights and short dresses. The shouts of glee proved that those present were satisfied. Others who appeared here were the McAvoy, Weston Sisters, minstrels; French Twin Sisters, Denmark Thompson, in a two act comedy, called "Josh Whitecomb"; Sid France, in his great sensation, "On Hand," impersonating eighteen characters; Delehanty and Hengler, in their beautiful rendition, "Love Among the Roses"; McKee and Rogers, clog dancers; Manchester and Jennings, old time song and dance men of which there were many; also the great and only Federal Hill Boys, Sheridan and Mack. They and Prinrose and West were best known as clog dancers. Dick Sands and a local boy, Billy Scherff, were styled champion of the world clog dancers. Ashcroft for years maintained a variety hall in Belfast, Ire.

There also appeared at this house with famous vaudeville stars of early days, Bobby Newcomb, graceful dancer and singer; Frank McNish, famous in his act, "Silence and Fun"; James D. Roome and Sam Devere, banjoists of the old comic type; Louis De Mar, McIntyre and Heath, Ella Wesner, a male impersonator, who used to advertise the new brands of cigarettes and throw them to the audience; Miss St. George Hussey, Marlowe and Plunkett, banjoists; Ward and Curran, the Clipper Quartette, singers. Fatty Stewart appeared at the opening in '74, in "Bald Alive," Barney McNulty in "Slipper Day," and Murphy and Mack. Men who helped to make the first part healthy were Billy Chace, Frank Harrison, Wally Gibbs and Charles Bassett. Many "four" appeared here, such as the Big Four, the Four Diamonds, the Four-in-Hand, the Comedy Four, composed partly of Billy Lester, Paul Allen, Tim Cronin, Murphy and Shannon, Murphy and Mack, Four Star Grotesques, of which Eddy and Girard and Joseph J. Sullivan were members, and the American Four, composed of Pettingill, Coe, Peter F. Dally and Jim Hoey, brother of "Old Hoss" Hoey.

Of the many skipping rope dancers, Lottie Elliot was the best known. Musical teams were popular: Keating and Sands, Sanford and Wilson, Fields and Hanson, Bryant and Seville, Wood, Beasley and Weston Brothers, and Watson and Ellis, all these appeared at the Comique for three years.

Wherever the late John D. Griffin was invited he was usually asked to recite "The Montgomery Guards of Boston, Mat, Mat, Chu, Chu." It was like this: "Gentlemen and Sogers of the Montgomery Guards of Boston, Mat, Mat, Chu, Chu: I am not much of a spache-maker, but I feel that I cannot let this opportunity pass by without thankin' you on behalf of the Webster Guards, of the City, County and State of New York. Gingers, I thank you for your many bugsy notes, your bundles of rugineroo segars, basins of piled oysters and cans of crackers, and I would say to you, gentlemen, that you take the two organizations, the Webster Guards, of the City, County and State of New York, and the Montgomery Guards, of the City of Boston, Mat, Mat, Chu, Chu, and place them side by side, and you will find that the Webster Guards, of the City, County and State of New York, are far superior to the Montgomery Guards, of Boston, Mat, Mat, Chu, Chu. gentlemen, I do not wish to say anything disparagin' of your organization, but I would like to thank you for the many courtesies and bushels of Malaga grapes, which I think I forgot to mention before, and also for the many beverages and other kindnesses with which you have frequently overpowered us, and I would say to you, you in Indin' that if you ever come to New York we would mate you on the dock of pier wan with seventeen hacks, and there would be cananoden and cananoden and the devil knows phat all, and take you to the Cinthar Park and show you the statue of Washington Bonypart on horseback, and treat ye like true sons of Erin at Lyon's Brewery, on Boulevard Hill, and in conclusion, gentlemen, allow me to again thank you on behalf of the Webster Light Guards, for the elegant manner that we have been treated at the hands of your powerful and beautiful organization, the Montgomery Guards, of Boston, Mat, Mat, Chu, Chu."

Take it all in all, the old Comique was some theatre after all.

**ACKNOWLEDGEMENT.**

The illustration on the front cover of this issue represents the scene between Old Gobbo and Launcelot, Act II, Scene II, of "The Merchant of Venice." It is from the edition of Shakespeare edited by William Cullen Bryant, and published by J. B. Lippincott Company, Philadelphia, Pa., through whose courtesy we are permitted to use the picture.—ED.



THE OLD THEATRE COMIQUE, PROVIDENCE, R. I.

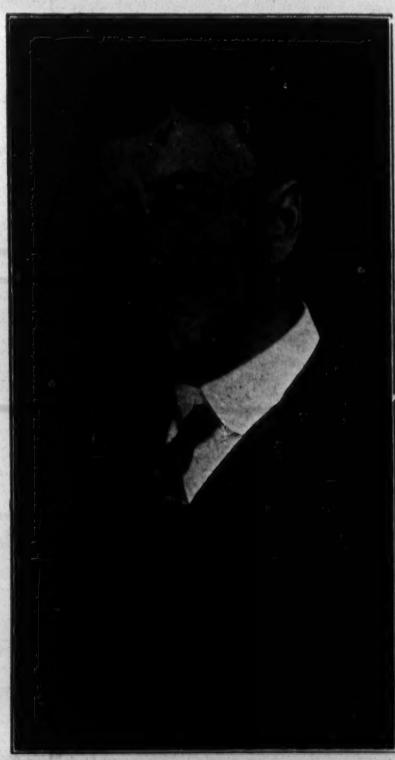
But the expenses were too large, and the entertainment lacked the spice that a resort of that kind is supposed to provide, and it was a two years' struggle for the manager, until T. Charles Howard, of Boston, appeared with his "Black Crook." This crowded the theatre to its utmost capacity for two weeks, being combined with variety artists of note.

After this important event, John D. Hopkins came of the road and abandoned his troupe of Sheppard's Jubilee Singers and joined forces with Archie Stalker, his old partner, the two having previously formed a team of managers of the Washington Varieties. In very short while, Hopkins and Stalker withdrew, Stalker opening in opposition to a little variety hall, which was of short duration, and John D. Hopkins, with James Tinker as partner, took the management, and it then became a financial success.

Right here it might be well to mention that Hopkins left the Comique to manage a variety theatre in Chicago. His ability was soon recognized, and he was dubbed "Gov." Hopkins, and became director of the Western Vaudeville Circuit.

The man never lived that put together a more interesting old time variety show than Hopkins, whose policy was to place a high salaried headliner as the attraction for the show. If "Hop," as he was familiarly called, had only taken the steady way in his younger days that he adopted in later years, Providence would not have been without a permanent Theatre Comique for all time. A short time since his remains were brought on from St. Louis by the Masonic Order, of which he was a member, and laid at rest in Moosup, Conn., the place of his birth.

The theatre was turned into a smoking house by Hopkins. A female first part was introduced, with black faced comedians as end men, and young women in swings during the minstrel scene. A bar was installed and everything was done to draw men into an old fashioned free and easy. But it gradually improved and the talent that could be obtained appeared. Here Tinker retired and Robert Morrow became Hopkins' partner.



A. W. DAVIS.

Hopkins only needed a partner to look after and furnish the finances, as at this period of his life he was wholly unable to handle any

No one who ever had the pleasure of visiting the old Comique in its bloom will ever forget talking or reading about it. Thomas J. Ryan and his old running mate, John T. Kelly, used to amuse the patrons of the old playhouse. Perhaps many will recall two old carriers as Kelly and Ryan, "The bards of Tara." There were many others doing the same line of business.

Ferguson and Mack, who used to beat each other over the head most unmercifully. Scanlon and Cronin were in the same line.

"Life in a Tenement House" was their specialty. One as the husband, the other as the wife. Wm. J. Scanlon afterwards was known as "the Irish Minstrel" having a clear tenor voice like Tony Hart and J. K. Emmet.

Barry and Fay, "Smith Hill" boys, who learned to act at Carroll's Hall. They will be better remembered in "Fun in a Boarding House," "Muldoon's Picnic" and "McKenna's Flirtation."

The best in the profession appeared here. Leonora Bradley, a well known actress.

James Richmond Glenroy, who, in later years, was known on the vaudeville circuit as "the man with the green gloves."

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**AN OLD PROGRAMME.  
"AN ELKS' BENEFIT."**

Copy of a Program for the Performance  
Staged by Harry Montague for the  
San Francisco Lodge of Elks.

CALIFORNIA THEATRE.  
Bush Street, between Kearny and Dupont.  
SAN FRANCISCO.

Mr. J. H. Haverly.....Proprietor  
Mr. W. A. McConnell.....Manager  
Mr. Louis Homeler.....Musical Director

FIFTH ANNUAL BENEFIT  
OF SAN FRANCISCO LODGE NO. 3,

B. P. O. ELKS.

FRIDAY AFTERNOON, JUNE 16TH, 1882.

PROGRAMME.

The entertainment will begin with Bro. Harry Montague's original humorous sketch, an every day trifle, in ONE ACT and ONE SCENE, entitled

FASCINATION.

Arabella Summers, Actress, Miss Caroline Duncan Sinclair Pritchard, Editor

Bro. Larry Pritchard, his Son, Harry Montague

Our Jim, Editor's Office Boy, Bro. Wm. White

GRAND OLLIO.

1—Bro. J. Saviners, Celebrated Solo Cornetist

2—Master John Torrence will recite "The Newsboy"

3—{ Miss Sophie Duncan } { Master Sam Marion }

Charming Song and Dance, "Handsome Rosie."

4—Bro. H. L. Flinninger, The Rising Young Baritone

5—Bro. J. M. Ward.....Selected Recitation

6—Miss Rose Julian, Unrivaled Acrobatic Exercises

7—Bro. Wm. Akerman, Ethiopian Specialties

8—Bro. Welch and Hughes, Irish Songs and Dances

9—MRS. JUDAH, THE EMINENT ACTRESS, Will give Selected Readings.

10—Bro. Will H. Bray, Artistic Dutch Eccentricities

11—Mr. Hayden Tilla, The Great Tenor

12—Bros. Sheridan and Reilly, Irish Impersonations

13—Mr. C. W. COULDICK, THE EMINENT ACTOR, Will recite "Little Jim," Kind permission Mr. Gustave Frohman

## TEN YEARS IN A PROFESSIONAL OFFICE.

BY HARRY L. NEWTON.

(Dean of Will Rossiter's Promoting Staff.) When I was requested by the managing editor of *THE OLD RELIABLES* to provide an article for the Sixty-first Anniversary Number on the ethics of a professional office, with a sort of thesis on this subject, I acquiesced with a feeling of pride but not without trepidation.

While I felt honored by the request, I deliberated in complying with it. I foresaw that the task allotted me would prove no easy one, inasmuch as my friend, Gad, a few months ago, had in *THE NEW YORK CLIPPER* so ably taken a rap a'gainst the "professional copy evil," and that phase of the business would have been prolific writing for me, as I considered that I am familiar with it, every angle.

Besides, when it is estimated that 400,000 readers will probably take a peep at this humble effort, it had a tendency to create a somewhat nervous feeling, for that is "some audience to play to."

Assuming that my apologies are duly accepted, I proceed.

"Ten Years in a Professional Office" may sound like a prison sentence. To some men, ten years in a prison might not be considered any more severe. But, fortunately, I am constituted along different lines. I am not of a nervous temperament, and therefore generally manage to maintain an equilibrium of "gray matter" under the most trying circumstances—two prerequisites absolutely necessary to attain success in this particular field.

Another reason why I have stood the grind so well, is the fact that I am associated with a man who is a keen judge of values when it comes to estimating personal service, and he has always given me *carte blanche* in my department.

To go back a few years:

WHY IS A PROFESSIONAL COPY?

The professional copy was invented way back in the dark ages of the music publishing business by an unknown genius, whose name no longer lives in the memory of our present day popularizers of music. Its purpose was for the convenience of the professional singer. It appealed to him because his vanity was touched by the fact that publishers were printing special copies of music for his exclusive use. He also found them more convenient to handle than any he had had before.

Likewise, the publishers were quick to adopt this new idea, for it meant a saving to them of thousands of "regular" copies yearly, which they had been accustomed to distribute with a lavish hand. And thus they became a recognized and indispensable institution. Then:

THINGS BEGAN TO CHANGE.

For many years professional singers, professional copies and the publishers got along famously together. Then came the many changes in the theatrical field.

Illustrated songs came into vogue; then the "movies" and the spotlight singers followed, not overlooking, by the way, "amateur nights."

The advent of these different features into the amusement world had its immediate effect on the music publisher. They started the so-called "professional copy evil," and a revolution of the entire business.

The publisher was called upon to enlarge his professional quarters and employ more number inadequate under the new order of "made-n-a-night" actors.

Also he was forced to augment his yearly output of them.

Where he had formerly published, possibly ten or twelve, he now found double that number inadequate under the new order of things.

The abuse of the professional copy first came about at this stage, for the reason that inexperienced people were placed in charge of offices, while even the seasoned attaches were many times at fault in attempting to judge between the visitors entitled to professional privileges and those who were not.

"As one man put it: "They make 'em too fast for me to keep track of nowadays."

However, no great evil was felt at this particular time from the going astray of the professional copy. It was more in the nature of a slow poison, which, in after years was to bring its evil effects.

THE BOOM IS ON.

Now were the golden harvest days for the music publisher. Thanks to the musical comedy and vaudeville performers, the five and ten cent theatres and the *cafes*, his opportunities for the exploitation of a song were increased a thousand per cent, and many a hit was "manufactured" over night.

This optimistic condition prevailed for a few years (until the Summer of 1913), and then it slowly began to dawn upon the music publisher that it was becoming more and more difficult to "put over" a hit.

Possibly it was due to general trade conditions throughout the country. But my humble opinion is that the "tightening up" was due solely to the foisting on the public of too many songs lacking the qualities of merit, also a case, to borrow a race track expression, of "playing the same horse to win" too many times.

PROFESSIONAL OFFICE ETIQUETTE.

Taking this title for a heading, a large volume might be compiled, and then many things would be overlooked.

This goes both for the patron and the attache. Both have a few things to learn regarding general deportment.

Years ago the average professional office was conducted in a rather haphazard, lackadaisical fashion. It was a general hang-out for loafers, and almost everything was transacted therein except the business of the firm.

But, as the years passed a decided change for the better became steadily apparent, and to-day the professional department is conducted along more clean and business-like methods.

"Cut out the rough stuff!" has been the mandate handed out by the man in authority in many offices, while even smoking is strictly tabooed in some.

It wasn't so very long ago that women were timid about entering a professional office.

Their ears were apt to be greeted with coarse and often-times profane language and their nostrils assailed by clouds of tobacco smoke. But there has been radical improvement. Women are now treated as courteous as they are in any high class store in the shopping district.

And although we are not as yet perfect in system and deportment, we have hopes.

One of the greatest annoyances we daily encounter is the manner in which seekers of copies approach an office attache.

The majority of visitors take it for granted that they (the visitors) are known, whereas the chances are they are not.

They seem to forget that music offices have a large number of callers every day, and it is utterly impossible for the representatives to have a personal acquaintance with each individual visitor, especially when the transient class of people we do business with is considered.

Personally, I probably have as large an acquaintance, and can call by name as many professional folks as any man in my same position in this country, but still there are many, each day, whom I have never seen before, but who take it for granted that because they sang a song once some place in Kansas, I should recognize them at a glance.

Here's the point:

More than one half the complaints that reach the main office of discourteous treatment of callers at professional offices could be almost entirely eliminated if the stranger would simply introduce himself upon entering, and state whether he was a singer or pianist, and where he, at the present time, was "working."

Here's an illustration:

"The door opens and a stranger enters."

"What you got?" he demands.

It is a fool question and I am inclined to tell him so, but, saving my employer's interests at heart, I refrain from sarcasm.

I am inclined to the belief that he comes after music, but nothing in his speech or manner would indicate it. Neither am I certain that he may be entitled to profession privileges. So I am forced to give him the "third degree."

The "third degree" in our business is merely a few adroit questions, put simply to satisfy us that we are not being imposed upon.

Perhaps about the second question put to said stranger throws him into a peevish condition, and then I hasten to apologize for occupying space in the place where I draw salary.

By this time there are a dozen people waiting for service, and all are asking questions simultaneously.

Fine! Each one expects immediate attention, and which they would have a far better chance to obtain if they were to exercise some little discretion upon entering.

SUPPOSE

We were to go into a bank, walk up to the paying teller, and exclaim, "Gimme ten dollars!"

What would be the teller's reply?

No answer is required here.

He would very likely tell us a thing or two in very vigorous language, one of which would be to present some sort of a credential.

The same applies to us.

All we ask from a stranger is credentials. That is what we are there for, to guard against imposition.

It is a very simple thing to do.

Merely walk into an office and say "Good morning. My name is So and So, of the team of So and So. We are at the Such and Such Theatre this week. I'd like to look at some of your new numbers."

Does this man get service?

He sure does.

Also, I venture to say, that when he again enters our office he is cordially received. It might have been a long time since he has been a caller, but I will remember him and call him by name.

And then I am rewarded for the tax my memory has been put to when I see the pleased expression on his face. You will probably know the feeling that comes to you when a hotel clock shakes your hand and calls you by name after a stage of hardships on the road. It is a glad thrill, isn't it?

But do you think the hotel clerk would remember you if there hadn't been some pleasure and incident during your last visit which stamped your identity in his memory?

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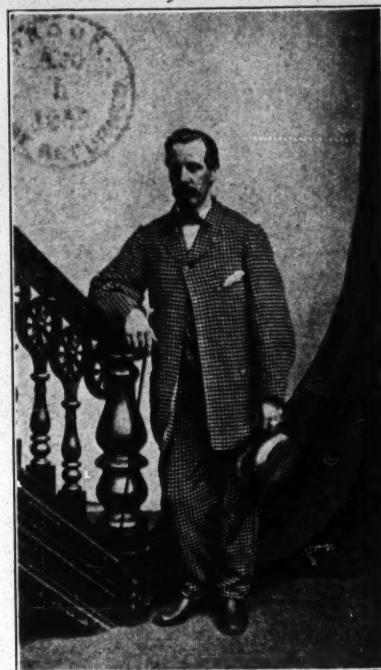
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# RARE PHOTOGRAPHS OF THEATRICAL CELEBRITIES

(These Photographs made more than 35 years ago)



MARIE BONIFACE,  
In Styles of the "Seventies."



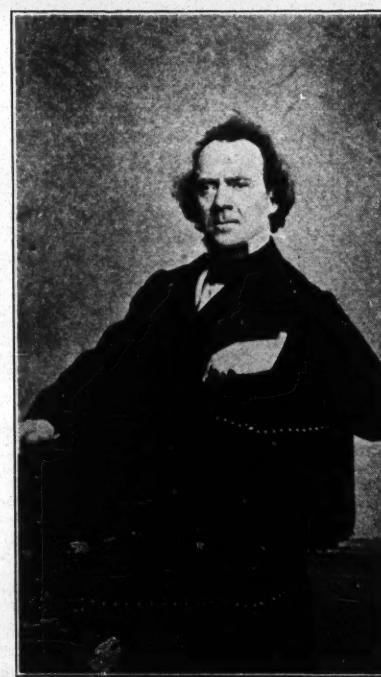
SAM HAGUE,  
The Minstrel Manager.



MRS. JOHN RAYMOND.  
(Miss M. E. Gordon).



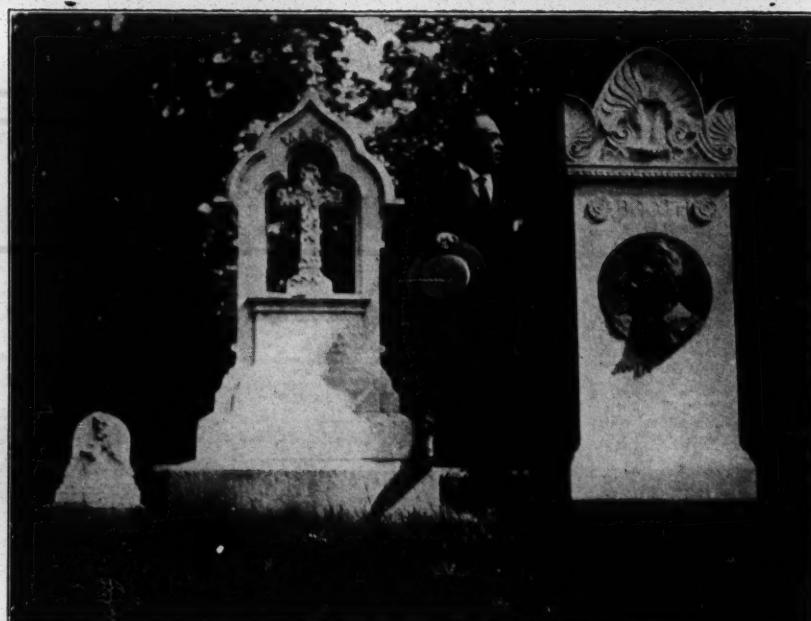
COUNTESS HELENA MODJESKA,  
Emotional Actress.



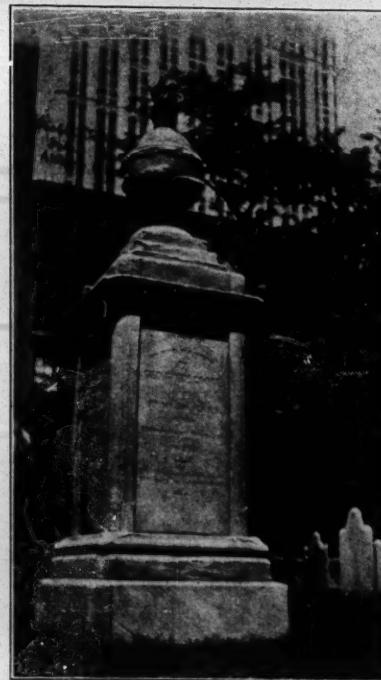
C. W. COULDCK,  
Of "Hazel Kirke" fame.



FERNANDO FLEURY,  
Well known as an Impersonator.



AL. FOSTELL  
At grave of Edwin Booth, his first wife, Mary Devlin Booth, and their son, Arthur Booth,  
In Mt. Auburn Cemetery, Cambridge, Mass.  
Photo June 22, 1913.



GRAVE OF  
GEORGE FREDERICK COOKE,  
In St. Paul's Cemetery, Broadway and Vesey  
Street, New York.  
Photographed by Al. Fostell May 26, 1913.

Inscription on the stone is  
Erected to the Memory of  
GEO. FRED'K COOKE  
BY  
EDMUND KEAN,  
OF THE  
Theatre Royal, Drury Lane,  
1821.  
Repaled by his Son,  
CHARLES KEAN, 1845.  
REPAIRED BY E. A. SOTHERN,  
Theatre Royal, Haymarket,  
1874.  
Repaired again by  
EDWIN BOOTH AND BY THE PLAYERS.



GRAVE OF EDWIN BOOTH,  
In Mt. Auburn Cemetery, Cambridge, Mass.  
Photo by Al. Fostell, June 22, 1913.

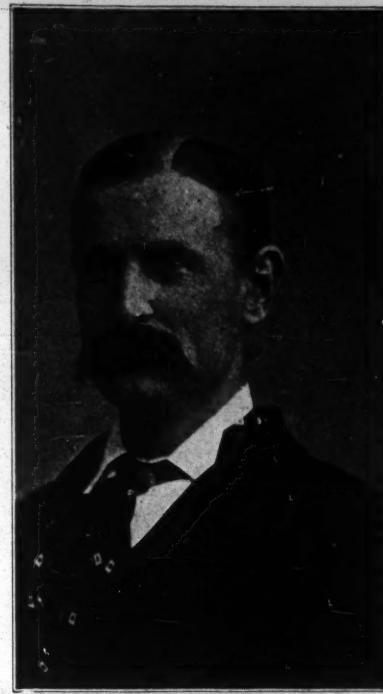
## RARE PHOTOGRAPHS OF THEATRICAL CELEBRITIES

(CONTINUED)

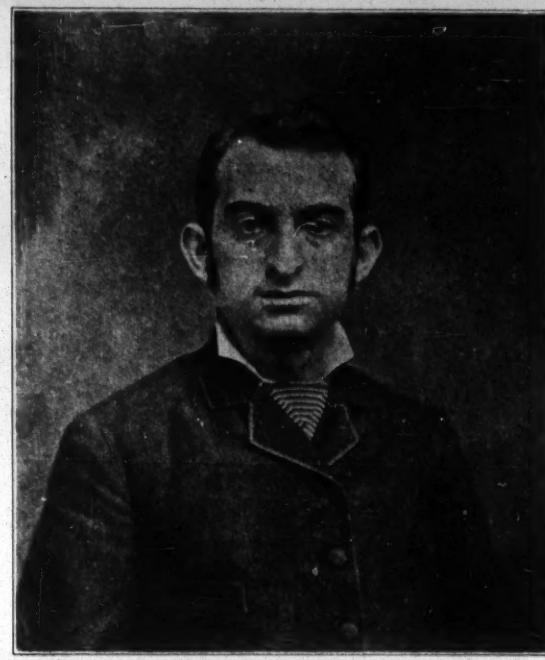
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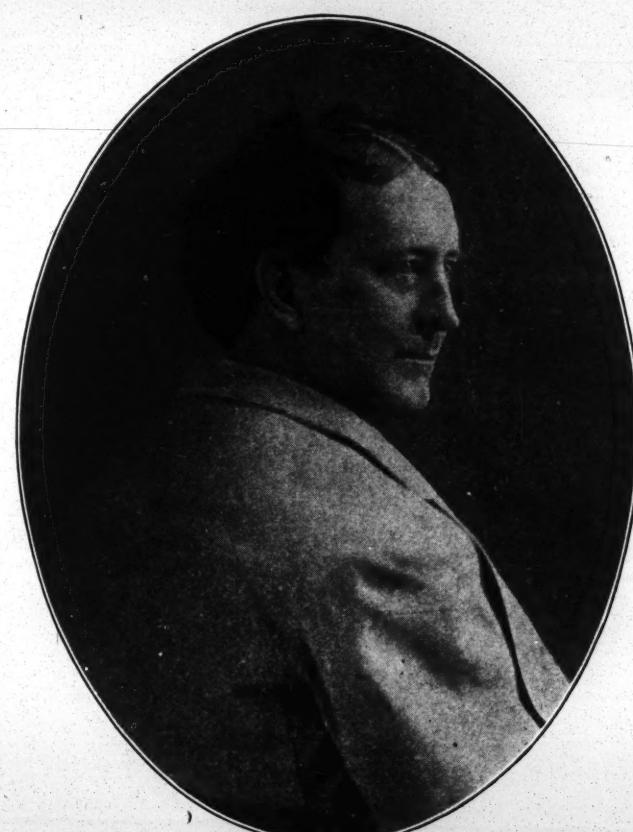
DAN FROHMAN  
In 1879,  
At the start of his career.



GUS PHILLIPS,  
(Oofty-Gooft),  
Comedian and Author.



GUSTAVE FROHMAN  
In 1879. A Young Agent.



GEO. BONIFACE SR.,  
The well known Leading Man.



SAM SHARPLEY,  
Of the Sharpley Minstrels.



FANNIE HERRING,  
At the height of her career.



FEODULO CEBALLOS,  
Of the well known Mexican Troupe.



MRS. GEORGIE DEAN SPAULDING,  
Harpist,  
Of the well known Spaulding Bell Ringers.



LESTER WALLACK,  
In "The Veteran."

# STOCK AND REPERTORY PLAYERS AND MANAGERS



1—Nellie Sherman, Leading Lady Sherman-Smith Co.

2—F. P. Hillman, Manager Hillman Stock Co.

3—Mary Hall, Leads, Pitt Stock Co.

4—Lucy M. Hayes, Proprietress Lucy Hayes Associate Players.

5—Madge Kinsey, Leading Lady, Kinsey Komedy Ko.

6—Emma Bunting, Leading Lady.

7—E. A. Schiller, Manager Emma Bunting Co.

8—Emily Smiley, featured with Stanford Players at Hart's, Phila.

9—J. D. Winninger, Owner and Manager Winninger Players.

10—Marie De Gafferelly, Leads, Williams Stock Co.

11—H. Laroy, Owner Laroy Stock.

12—Bessie Dainty, Leads, Himmelein Associate Players.

13—Price and Butler.

14—Ira E. Earle, Actor-Manager Himmelein Associate Players.

15—Ruby Thorne, Leads, Alley's Associate Players.

16—Billie Bryant, Bryant Stock Co.

17—Ethel May Storey.

18—J. P. Goring, Owner-Manager Goring's Players.

19—May Bell Marks.

20—Howard L. Case, Manager Franklin Stock.

21—Will S. Beecher, Manager Ferguson Players.

22—Charles K. Champlin.

23—Adra Ainsley, Leads, American Stock, Phila.

24—Loie Francis, Leads, Coleman Stock Co.

25—Ion Carroll, Empire Stock.

26—Spedden and Paige.

27—Mae Edwards, Leads, Sherman &amp; Smith Co.

28—Willis Pickert, Four Pickerts Stock.

# STOCK AND REPERTORY PLAYERS AND MANAGERS



29—Violet Marsden, Leads, Walter Fane Co.  
 30—Harry B. Sherman, Sherman-Smith Co.  
 31—Nana Sullivan, Leads, Cummings Stock.  
 32—Jos. D. Proudlove, Manager Jack Bessey Co.  
 33—Lorena Tolson, Leads, Tolson Stock.  
 34—Kenneth Bisbee, Owner Bisbee Stock.  
 35—Grace Keiffer, Leads, Chauncey-Keiffer Stock.  
 36—Ernest Eastman, Manager Laura Cleaver Players.

37—Frances McHenry, Auditorium Stock, Kansas City, Mo.  
 38—Jack Bessey, Bessey Stock Co.  
 39—Carl Brickert, Leads, Broadway Players.  
 40—Elsie Edna, Leads, Phil Maher Stock.  
 41—Joe Angell, Angell Stock Co.  
 42—John Lorenz, Leads, American Stock, Phila.  
 43—Jennie Tempest, Leads, Tempest Stock.  
 44—Phil Maher, Maher Stock.

45—Dainty Gladys Montrose, Leads, Ingénue, Montrose Stock.  
 46—Chas. T. Smith, Sherman-Smith Co.  
 47—I. Doug. Morgan, Morgan Stock.  
 48—Y. C. Alley, Leads, Alley Associate Players.  
 49—Fred Chauncey, Chauncey-Keiffer Co.  
 50—Jas. Kyrle MacCurdy, Gotham Stock, Brooklyn.  
 51—Drew A. Morton, Director American Stock, Phila.  
 52—Chester A. Keyes, Manager Keyes Stock.

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10—Marie De Gafferelly, Leads, Williams Stock Co.  
 11—H. Laroy, Owner Laroy Stock.  
 12—Bessie Dainty, Leads, Himmlein Associate Players.  
 13—Price and Butler.  
 14—Ira E. Earle, Actor-Manager Himmlein Associate Players.  
 15—Ruby Thorne, Leads, Alley's Associate Players.  
 16—Billie Bryant, Bryant Stock Co.  
 17—Ethel May Storey.  
 18—J. P. Goring, Owner-Manager Goring's Players.  
 19—May Bell Marks.

20—Howard L. Case, Manager Franklin Stock.  
 21—Will S. Beecher, Manager Ferguson Players.  
 22—Charles K. Champlin.  
 23—Adra Ainsley, Leads, American Stock, Phila.  
 24—Loie Francis, Leads, Coleman Stock Co.  
 25—Ion Carroll, Empire Stock.  
 26—Spedden and Paige.  
 27—Mae Edwards, Leads, Sherman & Smith Co.  
 28—Willis Pickert, Four Pickerts Stock.

# STOCK AND REPERTORY PLAYERS AND MANAGERS



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 30—Harry B. Sherman, Sherman-Smith Co.  
 31—Nana Sullivan, Leads, Cummings Stock.  
 32—Jos. D. Proudlove, Manager Jack Bessey Co.  
 33—Lorena Tolson, Leads, Tolson Stock.  
 34—Kenneth Bisbee, Owner Bisbee Stock.  
 35—Grace Keiffer, Leads, Chauncey-Keiffer Stock.  
 36—Ernest Eastman, Manager Laura Cleaver Players.

37—Frances McHenry, Auditorium Stock, Kansas City, Mo.  
 38—Jack Bessey, Bessey Stock Co.  
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 40—Elsie Edna, Leads, Phil Maher Stock.  
 41—Joe Angell, Angell Stock Co.  
 42—John Lorenz, Leads, American Stock, Phila.  
 43—Jennie Tempest, Leads, Tempest Stock.  
 44—Phil Maher, Maher Stock.

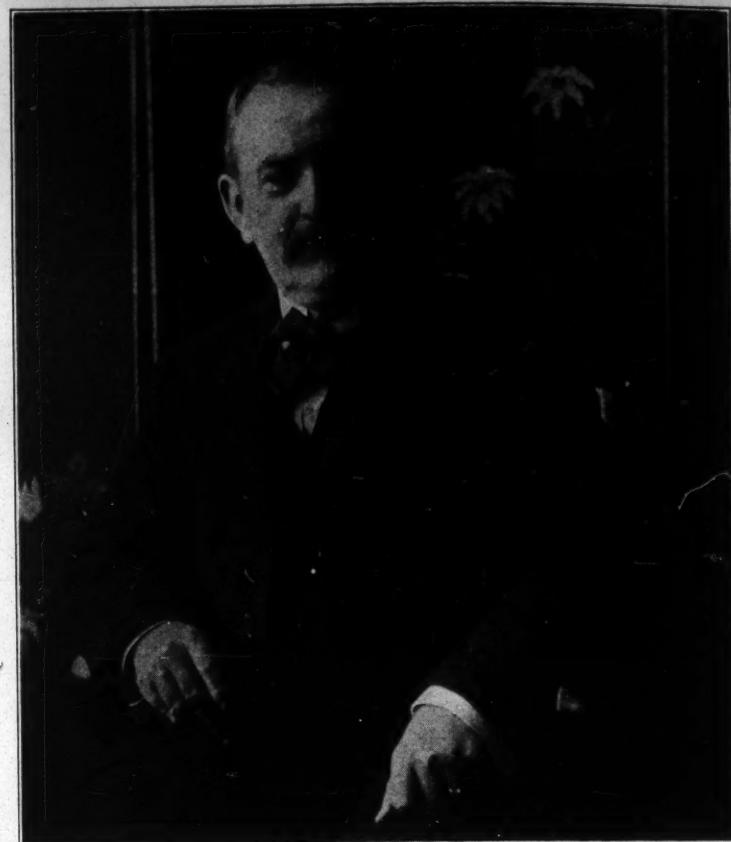
45—Dainty Gladys Montrose, Leads, Ingénue, Montrose Stock.  
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 50—Jas. Kyrie MacCurdy, Gotham Stock, Brooklyn.  
 51—Drew A. Morton, Director American Stock, Phila.  
 52—Chester A. Keyes, Manager Keyes Stock.

# JULIAN ELTINGE



Who is to appear in a new play by  
Otto Haurbach about February 15, 1914,  
under the direction of A. H. Woods.

AMONG THE CIRCUS GRADUATES WHO ARE STILL ACTIVE, AND AT PRESENT CONNECTED WITH THE BIG TIME VAUDEVILLE INTERESTS, ARE DAN F. HENNESSY AND J. K. BURKE.

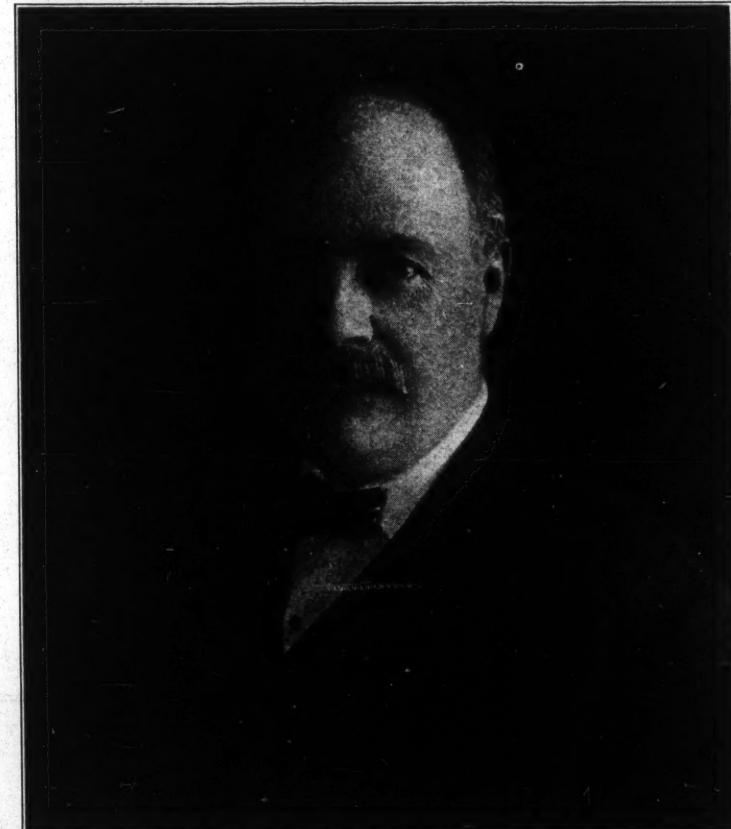


DAN F. HENNESSY,

Manager of the Family Department of the United Booking Offices of America, and the first manager of the Managers' Vaudeville Association of America, which was founded in 1901, and included in its membership all the leading vaudeville managers of America.

Was for many years connected as advance agent and manager with the leading stars and attractions from circus to opera, which included Thomas W. Keen, Conried Opera Company, Henry W. Savage, Jacob Litt and others; managed opera companies in Milwaukee, Cleveland, St. Louis and Washington during Summer seasons with very considerable success.

His introduction to vaudeville was made as manager of the Haltwood Garden, Cleveland, afterwards in conjunction with the late L. M. Erich, manager of the Empire Theatre, Cleveland, O., one of the very successful vaudeville theatres of its time, of which he was mainly the promoter. He came from Cleveland to manage the Managers' Vaudeville Association on its organization, and continued with the United Booking Offices of America up to the present time.



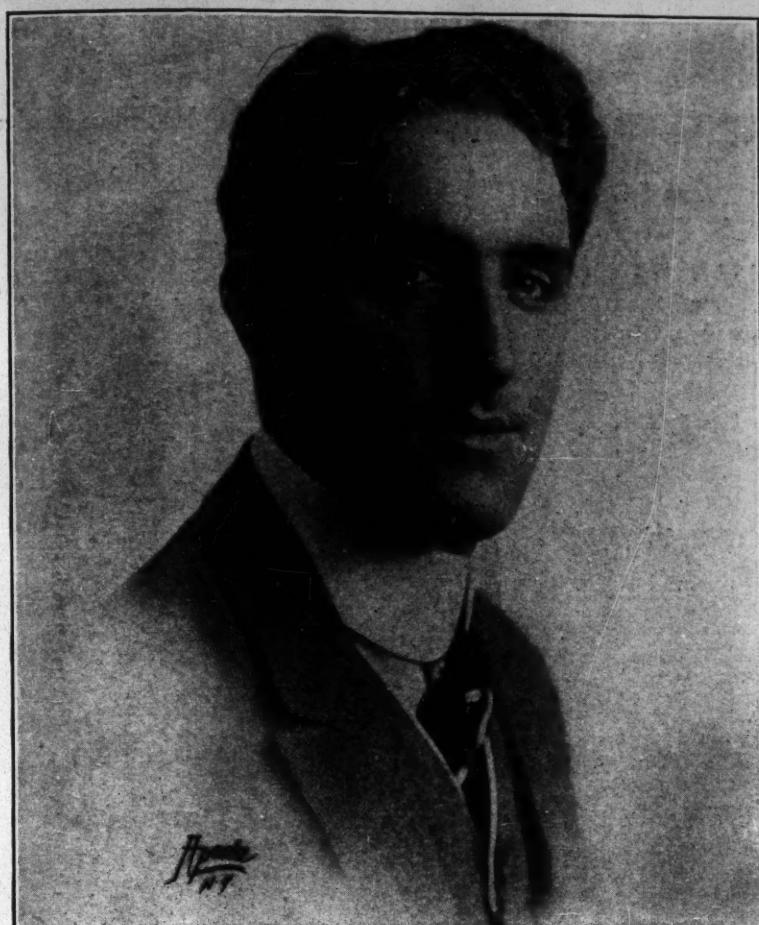
J. K. BURKE,

Now with the United Booking Offices of America, started with the Hooley Minstrels in Brooklyn, N. Y., as box office boy, and finally drifted to about every form of show business from circus to grand opera. Was connected as agent and manager with many of the leading attractions, including John McCullough, Richard Mansfield, Harry E. Abbey, Conried Opera Company and many others, was the first to introduce first class vaudeville in the Summer parks controlled by the street railway companies, and continued for a number of years to handle the circuit of amusement parks extending from New York to Chicago, playing all the leading vaudeville acts with such a success that, in conjunction with P. B. Chase, he formed the firm of Burke & Chase, operating theatres in Washington and Baltimore.

In 1901 he was one of the organizers of the Vaudeville Managers' Association, which was finally merged into the United Booking Offices of America, and is still one of the leading spirits of that organization.



PIEDMONT THEATRE,  
Charlotte, N. C.  
Ed. G. Gidley, Resident Manager.



L. WOLFE GILBERT.

**L. WOLFE GILBERT.**  
Referred to universally as one of the world's greatest lyric writers, L. Wolfe Gilbert, the subject of this sketch, is keeping up this wonderful reputation by the numerous song hits he has released in the past few months. Mr. Gilbert is a writer that requires no private room in which to work out his inspiration.

He gets an idea of a song and immediately sets to work, generally on an old scrap of paper, and in less time than it takes to tell it, turns it into his publisher. His recent successes include: "You're the Fairest Little Daisy," "You Did, You Know You Did," "What Would I Do Without You" and "That Camp Meeting Band."

**LEWIS F. MUIR.**  
Mr. Muir is so well known to CLIPPER readers that a lengthy comment is unnecessary.

He has, perhaps, turned out more song successes than any composer of the present day. His most recent ones include: "What Would I Do Without You?" "You Did, You Know You Did" and "That Camp Meeting Band."

The last mentioned is predicted to far exceed anything he has yet written. He takes this means of thanking his many friends for their support in the past, and hopes to continue in their good graces in the future.



LEWIS F. MUIR.



ROGER IMHOF, HUGH L. CONN, MARCELLE COREENE.



**BELLE WILTON.**  
Clever character change artist of a somewhat different type, who needs no introduction to our readers. Suffice to say she has a voice and knows how to use it. Now playing United time.

**ANITA DIAZ.**  
Showing her troupe of trained monkeys on the United time.

**ROGER IMHOF, HUGH L. CONN, MARCELLE COREENE.**  
Presenting "Surgeon Louder, U. S. A." direction Max E. Hayes. Fifty weeks of United time.



ANITA DIAZ.

**"THE MAN INSIDE."**

BY CHESL BRIERMEAD.

A chorus lady had a dog  
Whose fleece was good and white,  
And every fool who looked at them  
Was wondering if he'd bite.  
That noble dog, that awful dog,  
Whose tail curled up so tight;  
No wonder that they wondered all  
If that said dog would bite.

One night a Johnny came along,  
Who thought he'd test the game:  
"Good evening, Miss"—he raised his hat—  
"I think you're called Elaine?"  
And there the dog, the awful dog,  
With tail curled up so tight!  
No wonder if he wondered then  
If that said dog would bite.

Elaine, she stared a haughty stare,  
Then, clapped her fly hands:  
"Get at him, Tige," she said, "I  
And tear him, when he stands."  
And then the dog, that awful dog—  
I scarce can tell this right:  
Ah, no, the dog they wondered at  
Was never known to bite.

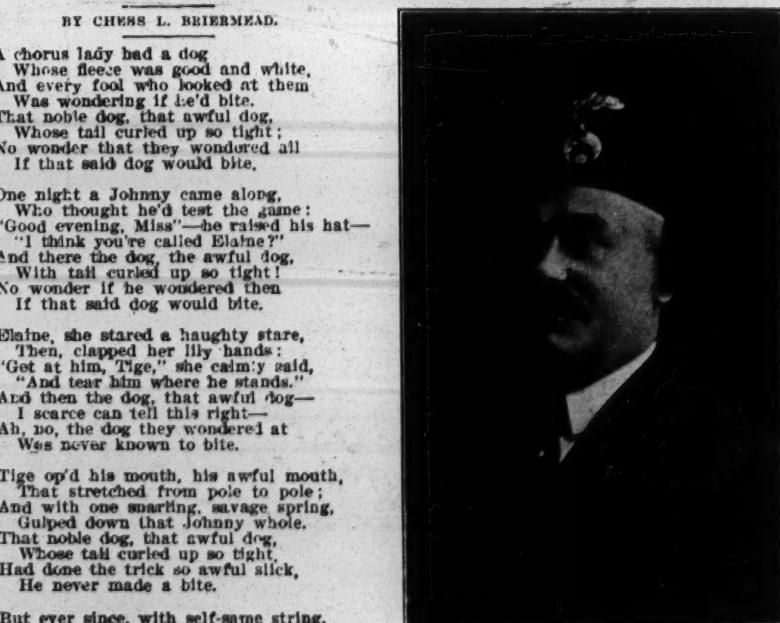
Tige op'd his mouth, his awful mouth,  
That stretched from pole to pole;  
And with one snarling, savage spring,  
Gulped down that Johnny whole.  
That noble dog, that awful dog,  
Whose tail curled up so tight,  
Had done the trick so awful slick,  
He never made a bite.

But ever since, with self-same string,  
She's led the two as tied;  
Nor ever recks the unconscious world  
She keeps a man inside.  
And still the dog, the noble dog,  
With tail curled up so tight!  
No wonder if they wonder still  
If that said dog will bite.



MARIE AND BILLY HART.

The originators, and first to introduce the style of act they are now doing, and have been doing for more than four years, "The Circus Girl." A real novelty of variety, originality and versatility. Now recorded with an international reputation. Direction of James E. Plunkett.

FRANK HOWIE.  
(Everybody knows Frank.)

THOS. E. SHEA COMPANY.

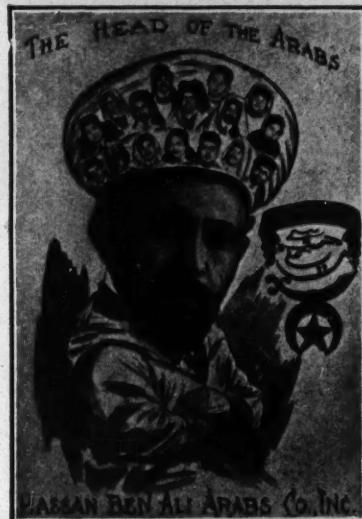
Photo never before published.

The photo shown above is of the Thomas E. Shea company, and was taken in Camden, Me., September, 1893. All of the members of the company have become prominent in the theatrical world, especially in that branch now known as "traveling stock." Rose Stahl was then Mr. Shea's leading woman, and is seen standing between Mr. Green and Mr. McAuliffe in the top row. Those in the company are: Top row, from left to right—Jere McAuliffe, Miss Stahl, Mr. Green, Miss Frost, Ralph Ward. Middle row—Jere Grady, William J. Carnes, Mr. Shea, Frank Hewitt and Frank Lyman. Lower row—Mrs. McAuliffe, Manager John MacCauley and Frankie Carpenter. Henry Testa, also a member of the Shea company, and now husband of Nancy Boyer and partner in the ownership of the Nancy Boyer Co., is not shown in the picture. This photo is furnished THE CLIPPER by Dr. Harry March, partner of Mr. Testa in the management of Miss Boyer.



# IMPORTANT NOTICE

TO MANAGERS, AGENTS AND THE PUBLIC IN GENERAL



**MISTAKES** often deprive men of their rights. SIE HASSAN BEN ALI, the well known Arabian manager, desires to register his name rightly in the books of all those with whom he does business, also those who may hereafter desire to secure any of his Arabian Troupes and wish to reach him quickly:

SIE HASSAN BEN ALI, Luna Villa, Coney Island. Phone, 1787 C. I.  
HASSAN BEN ALI, - - Luna Villa, Coney Island. Phone, 1787 C. I.  
BEN ALI SIE HASSAN, Luna Villa, Coney Island. Phone, 1787 C. I.

Use any one of these three forms, as they are correct.  
In any case use the name **HASSAN**.  
And spell it **H-A-S-S-A-N**

Please avoid using **ALI HASSAN BEN**

Many fakes and imposters have been using the word **Ali** or **Ben Ali** in their effort to get work for their troupes. I have no objection to competition. **AL KURAN**, the Mohamedan Bible, said: "Thou who lies and steals shall suffer and perish in misery."



THE FAMOUS BENI ZOUG ZOUG TROUPE,  
ACROBATS NOW TRAVELING WITH THE  
GERTRUDE HOFFMAN COMPANY

- 1—HADJ BRAHIM
- 2—AHMED SCHRIFT
- 3—MHAMD B. ABDALLAH BARYGO
- 4—BEN AYSSA BEN LEHESSEN
- 5—LARBY BEN OMAR
- 6—HAMID ATTAB
- 7—HAMIDO TIO TIO
- 8—AMBARK BEN MOHAMAD
- 9—ALLAL BEN ABDALLAH
- 10—LOKROOF HADDO

WITH EMMA FRANCIS

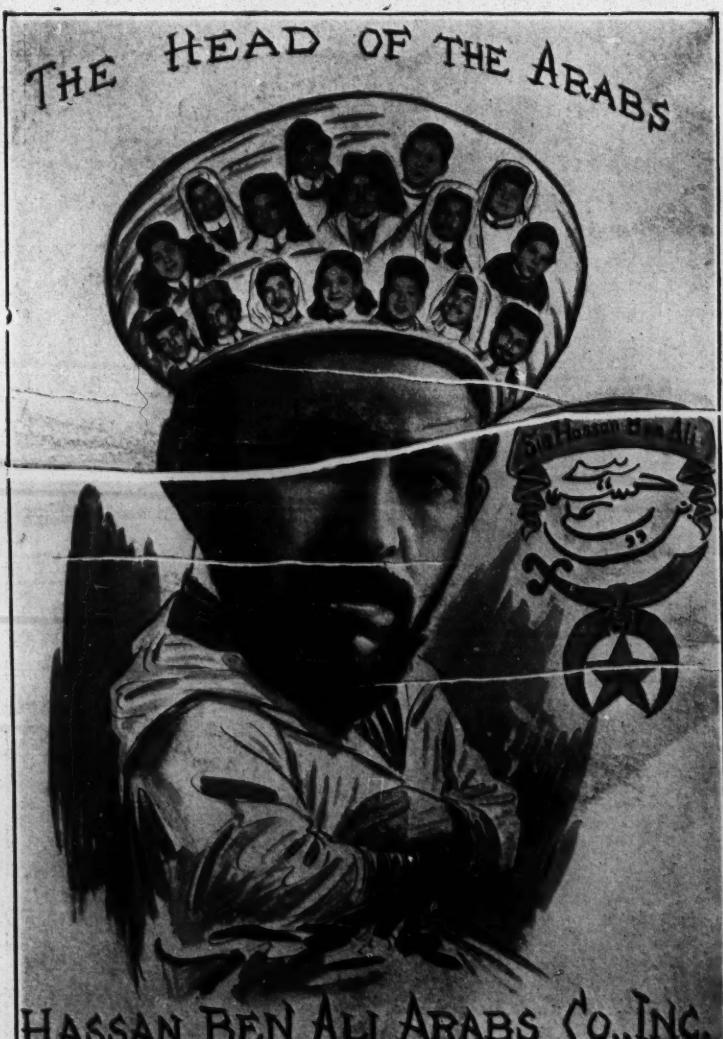
- 1—MOHAMAD WAGNEMIN
- 2—HAMIDO BEN SERGHINI
- 3—MUSTAFA HANTOOT



20 BERBERS WITH THE  
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TOOZOONIN TROUPE ACROBATS

- 1—HADDO BEN MOHAMAD
- 2—BEN AYSSA WADRASSI
- 3—MOHAMAD ORAISS
- 4—MOHAMAD OBAYL
- 5—BASHIER BEN MOHAMAD
- 6—LEHESSEN ABUDRAR
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**"A FEW EVILS IN THE PROMOTING OF POPULAR SONGS."**

BY WILL ROSSITER.

THE OLD RELIABLE CLIPPER, my favorite for the past twenty-five years, has again honored me by asking that I write "some kind" of an article for their Anniversary Number about the popular song business.

Even though my average working day is about eighteen hours, day in and day out, and all the year 'round, I seldom have a moment to myself for such brainy work as writing articles for publication;—hence, I have seldom been able to avail myself of the many kind offers from THE NEW YORK CLIPPER, but this time I make an exception, and it is due to the persistency of their Chicago representative, Ward Patrick.

If the following few remarks seem a little weird from an editorial standpoint, I will ask you to bear with me, and remember that under the existing circumstances I am doing my best and, after all, angels can do no more. And at the same time wish to add that I have never experienced the peace and quiet of the conventional private office or the artistically furnished author's study.

With these few introductory remarks I will endeavor to get right down to the kernel of the nut, and every publisher in the business should be authority on "nuts."

Right now we publishers find ourselves in the depths of the dullest popular song season we have ever experienced, and, of course, instantly we are all tempted to lay the blame at the door of the new Democratic Administration. Of course, there may be something in that, too, owing to the fact that they have had so many great and important questions to settle, the general public's attention has been diverted from the "straight and narrow path" of everyday dollars and cents retail business.

And for the same reason the "men with the coin" have been holding back (as it were) just to see what the "powers that be" in that beautiful city of Washington intended doing, so that they would know, in turn, just which way to jump for safety.

While we must credit this new Administration with some of the trouble, I believe the main difficulty with this "queer" business (if you can call it a business at all), the publishing and popularizing of songs, is that it is shot to pieces with its own evils.

Even the little skinny bit of flesh by which it has been hanging for the past few years has finally broken, and the result is that everything has fallen from the nail and is now lying, rotting on the ground, just as any other load of rubbish.

For years the publishers, from time to time, have pathetically howled about the "professional copy evil," and several times have they tried to get together in some way to cut this quite serious evil out, but nothing definite has ever been accomplished.

But far more serious than giving away a few professional copies to the wrong people is the "Eastern" publishers' method of "paying acts" to sing their songs.

Of course, competition has brought this about, as it is competition that has brought about many other things, and even while we have learned from childhood that competition is the life of trade, when brought face to face with the facts in this particular line, competition seems to have been the "death of trade."

I have, from the day I started, proved to my own satisfaction that if you have the right material, the right singers, and by that I mean the big singers, are only two glad to sing the songs.

Anyone with half an eye or a grain of honest can tell you that Will Rossiter today has the majority of the best artists in America, on the vaudeville stage, singing his "Good-Luck" songs, and none of them, without a single exception, are on the weekly pay-roll.

Of course, the "Eastern" chaps claim I pay them all, but I want to say right here that if I had enough money to pay all the singers in America who are singing my songs I would surely have enough money to retire from this "queer" line of occupation.

Without handing any American Beauties to myself I believe I have the reputation of holding my singers year in year out as my personal friends and members of the "Good-Luck" song family, and these same "Eastern" fellows should know by this time that they cannot get these members of the "Good-Luck" song family away from me, even though they are continually making many of them tempting offers on weekly pay-roll. It seems to me that this one alone, if the "Easterners" were half as bright as they imagine they are, would convince them that there are other methods, and successful ones, too, besides their own cold commercial proposition.

No one with any artistic temperament in their composition on one born with a soul, would ever think of singing a song for so much money per week. There are lots of performers who are being paid for singing songs, and there are a lot more who are taking money per week for "butchering" songs, but I am glad to say they are not in the "Good-Luck" song family.

On the other hand, when a good singer can do a song justice it's all right and perfectly legitimate for the publisher in turn to do this particular singer some favor in return. And, as every publisher knows, there are a million ways in which the singer and publisher can work together for mutual benefit. Besides putting it on the same basis as you would put coal or wood by the week, which in itself, in my estimation, is enough to kill the best song in the world.

I have yet to see any of these cold-blooded propositions that have brought about ultimate success for those involved.

There are together too many in this "queer" line that were made in a hurry and turn on minus soul and conscience.

Another big evil that is in evidence in all directions right now is the "leather-lunged ballyhooing" or demonstrating, that is going on in many of the music departments.

The publishers of this country have made it possible for all the ten cent syndicates to make a barrel of money out of their music departments. The music is to-day the only article in their stores that is not recognized by the public as a manufactured ten cent article.

It is also considered by those who know the facts that it is the best "drawing card" they have. If not, why do the syndicates always put the sheet music department the farthest away from the main entrance to the store, in order that those who wish to buy may pass and go through every other department in the store, while those that they will buy something else on their way to or from the sheet music department?

Instead of the syndicates appreciating what the publishers have done for them, and showing their appreciation by standing by, and the courage of their own conviction, and who are willing to take a chance with their own money to popularize a song to such an extent that it is as easy to sell in ten cent store as a cake of Pear's soap, what do they do?

In return for what the few "real" publishers have done for them, they are to-day "killing the goose that lays the golden egg" by pushing a lot of stuff, a lot of "junk" that they can buy for almost nothing.

They are doing this to such an extent in so many of the departments that the legitimate call for the popular stage song is to-day is practically killed, and at last the music buying public are sick of asking for the songs they have heard and want and

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can't get, until they are going elsewhere for the goods they want.

And, along this particular line of argument, will say that I can see a big revival of the music business among the regular music stores and department houses who do the best they can to run their music departments with a tone of respectability.

The ballyhooing that is going on right now is positively rotten, and the music trade "deader than a door nail" and only by the publishers getting together and cutting it all out entirely can they expect things to re-adjust themselves into somewhere near healthy condition.

Years ago a legitimate demonstration was a good thing, but it has been overdone, and the public are tired of the "rot" they are obliged to listen to if they happen into any of these stores, and I believe the reason the music business at this moment is so poor is due to the fact that the music buying public are staying away from such places, where they are often insulted by these coarse, boorish demonstrators, and are patronizing the music stores. I believe that this, more than anything else, is what has caused the syndicate business to drop so far below its normal condition.

On the other hand, if the various syndicates want to run demonstrations that is their business, and they should hire their own help and run things to suit themselves, but why should the publisher stand by any of these demonstrating expense? When we are getting so little for "hits" that the public are anxious and willing to buy them for ten cents per copy, if they can do so without having to come in contact with these noisy, boisterous, pushing and shoving demonstrators.

There is not a publisher in the business to-day who can show a cash profit for the cost of the so-called song demonstrations, and yet week after week and month after month, they will keep it up and almost break their necks to get an opportunity to put in some such proposition as I have outlined.

Do you see the makers of the "Barber P'tle" candy or the manufacturers of tin jewelry furnishing demonstrations to peddle that line of stuff? No! They are some small publishers.

There is not another business on the face of this earth in which such idiotic things are done as we are forced to do in this "queer" game, and all for the lack of some common sense and practical understanding among the few five or six "real" popular song publishers.

There is not another business on the face of this earth in which such idiotic things are done as we are forced to do in this "queer" game, and all for the lack of some common sense and practical understanding among the few five or six "real" popular song publishers.

I don't want anyone to think for a moment from these remarks that I do not appreciate the business received from the many big syndicates. We do appreciate it, but at the same time we feel that honors are even, and, if not, certainly they are in favor of the publisher, and not of the syndicates.

Some of the syndicates to-day, while they have only been handling music for a few years, actually imagine that they "wrote the music business" and things have come to such a point that they now feel competent to write instructions, telling us just how we should do this or that in order to popularize a song so that we can sell it to them for less than cost. One need only read these "letters of instructions" to realize that most of the "wonderful schemes" therein outlined are just about as clever and wise as any other "childish prateline" and were tried out and found hopeless several years before the Ark landed.

As long as I can remember (and that's going back some) the publishers were always going to get together, but that's as far as the scheme has ever traveled, and, as we are supposed and are taught by insurance companies to estimate the future by the past, I don't suppose there ever will be any first class business man's understanding and steel-bound agreement among the publishers of popular songs.

As before stated, am a hard working man, and am so busy fighting my own battles that I haven't had an idea of what the others are doing for the future, but I, for one, wish to go on record that I do not intend to stand for any ballyhooing demonstrations in the ten cent stores, and as I happen to have at this particular moment the best song material I have ever had in all my life and also happen to have the best "real" artists in the family that are glad to sing my songs, I see no serious cause for worry on my part.

While I am mentioning "real" artists, by that I mean my professional friends ("my children"), whom I would not trade or exchange for all your "bought and paid for" singers in this wide world.

Everyone who knows me, knows that we have a religion of our own out here in this "child and woolly" West, and that you can not measure this particular religion by so much per pound, but nevertheless, it's most successful as facts and figures prove, for in spite of the fact that Will Rossiter is seldom in the East himself, he has his share of real "hits" every season, and the "Good-Luck" songs are constantly in evidence on Broadway, and since the native New Yorker really believes that Broadway is all that there is to America, it certainly should stand as sufficient evidence that my claims are correct.

In conclusion, no matter what I may have said, it's only as I see it in my busy way, and of course, there are always exceptions to all rules, and I presume, very few, if any, will pay any serious attention, and what I may have said will cut but little ice, for a simple reason, I have never had a fire, either accidental or pre-arranged, that I have had a partner—I have never had a business failure, and have never gone into bankruptcy to meet my creditors, and there is not one in our ninety millions who ever loaned me a five cent piece, and I don't even own, either outright or on the installment plan, an automobile—so after all, these "ravings" are not important, but you see Mr. Patrick, the Chicago representative of the dear old NEW YORK CLIPPER, insisted I turn in "some kind of stuff" over my own signature, so here it is.

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or turned into the kind of shows the despised talkers and ballyhoo people have proved will get the money. The stockholders have become disgusted with the whole proposition or are too busy making money with their regular businesses that the midway is turned loose to get the money by the time the cheap excursions start, and the real producers begin to come.

The experienced showman not only has trouble from without, but all kinds of trouble from within. The first day of the expo, the ticket offices are filled with girls and boys who are there because they are somebody's sons or daughters. They know nothing about the business. There are a horde of detectives set to watch the talkers and ballyhooing people to see that they do not exceed the speed limit. It is about this time that the exposition officials begin to see the light. Their neighbors, the local stockholders, in the concession get after the directors with an awful crash. You old prudes of exposition directors are robbing us of the receipts. The treasury department begins to yell for expense money. The directors are called to reconsider the matter. Some of the directors see how the land lays and do not appear at the meeting. Then the talking and ballyhooing is resumed with strict limitations. Talkers are never furnished with a list of forbidden phrases. 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## THE MURRAY HILL STOCK CO.

BY EDGAR ALLAN WOOLF.

The dear old Murray Hill! What memories it calls forth! I can see little "Fanny" Starr, with her face covered with burnt cork, singing "It's a Lovely Day for Movin'" in that old farce, "Fun on the Bristol." I can see Laura Hope Crews, made-up with sticks for the Widow Melnotte, in "The Story of Lyons" every line drawn upon her childish face so that she actually seemed the elderly woman she was playing. I can see Bob McWade Jr. improvising a scene in "The Taming of the Shrew" when, as Grusio, he held the stage one night when Billy Bramwell forgot to make his entrance—and so well did he invent Shakespearean dialogue that he received a "call" for the scene he invented. And I can see dear old Henry V. Donnelly himself, as he stood upon the stage of the theatre he had managed so well, on the last night of his management—before it was turned into a burlesque house. When the audience, as much affected by the final performance, as were all the actors themselves, called upon him for a speech of farewell, tears filled his eyes, and turning to me (that night playing a fourteen year old boy) he said, "Edgar, say something," and rushed from the stage. And so it was, that I spoke the farewell words for the famous Murray Hill Stock Company.

What a wonderful training school it was, I was taking special courses at Columbia Col-



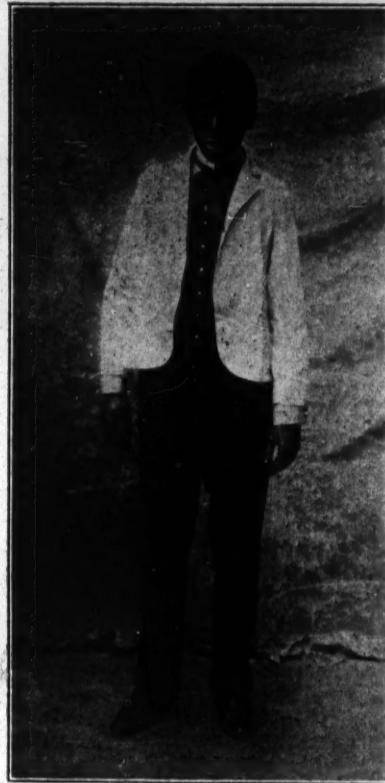
FRANCES STARR

(In the Old Murray Hill Theatre Days)

"Conn, the Shaughraun," would have made that old play popular again had it been presented on Broadway. And his Baron Stein, "Diplomacy," was a masterpiece. It was in this part I loaned him my fur coat, which was famous in the neighborhood, because I was the most unimportant member of the company that season, yet sporting the swell coat. Immediately the audience saw the coat a roar was heard. But McWade was equal to the situation, for with a bow to the other character on the stage, he said: "I feel like a sheep in Woolf's clothing," and he could barely continue the scene.

Dear old Mr. Donnelly never was cross at such interpolations. He knew his audiences loved the personalities of his players. Once in a while he secured some well known actor for a sort of "guest engagement," for he realized his audiences appreciated that courtesy. It was in this way Daniel Bandmann came to the Murray Hill for a few weeks. I shall never forget his "Richelieu." He was superb. I was still young at the time, and Mr. Bandmann, who did not like the way I read the few lines I had in the play, called me over and asked me why I emphasized certain words. My reasons seemed to satisfy him, and he said, "I'll have the part read that way in the future." He became very friendly to me during his few weeks at the theatre—especially after I told him I was the nephew of an old friend of his, Ben Woolf, the author of "The Mighty Dollar," in which Mr. and Mrs. W. J. Florence starred for years. "That's what you must become, my boy," Mr. Bandmann said to me, "a playwright. I have been acting for forty years and when I die I'll leave nothing to show for all my work but a farm in Missoula, Mont." I never forgot his words.

Eliza Proctor Otis also paid us a star visit



EDGAR ALLAN WOOLF

(In "Fun on the Bristol")

lege when I joined it, and my eagerness at the first rehearsals to take down all the suggestions of the stage manager, George Henry Trinder, just as if I were at a college lecture, held up the rehearsal, much to the amusement of two giggling girls in the corner. There were none others than Miss Crews and Miss Starr, who invented the name of "Leslie Carter" for me because of the unfortunate shade of my hair. Although I didn't know that until later, I looked upon those two girls as my enemies. But before my first month's apprenticeship in the theatre was over they, as well as the entire company, were doing their utmost to teach me to do my small parts as well as I could. That was the secret of the success of the company. Everyone tried to help each other. We were all good friends. Many times did Miss Crews sit up till two in the morning sewing on a dress for Miss Starr, while she was making a hat for Miss Crews. And that's why we none minded work. We took it all in the light of fun.

Bob McWade was the art of the company, and it was to him that I appealed for assistance in teaching me how to make-up. One of the five parts played on my "first appearance" was an old man, and McWade told me that the best way to make-up for that part was to go down to Berner's and buy a box of "wrinkles." I shall never forget that wig-maker's expression when I walked into his store and asked for that imaginary article. The whole company waited for my return from the shop, and the laugh they gave me taught me to beware of "that man McWade" in the future. But what performances he gave in those days at the Murray Hill. His

EDWIN HOLT AND LAURA HOPE CREWS  
(In "Othello")

for several weeks, and her fascinating dimples and generous nature won the love of the entire company. I put the dimples first for they are the trade-mark of this brilliant comedienne. With the stock company she was unfortunately cast in a series of tragedies, beginning with "Leah, the Forsaken" and ending with "Macbeth." By this time her fun-loving soul was so hankering for a good high comedy part that the role of "Lady Macbeth" was welcome. I slipped into her brain. So Eliza hit upon a brilliant idea in the banquet scene she pinned her cues and lines upon my back, and placed me at the table so she could read them right off. "And for heaven's sake, Edgar," she warned me, "don't turn your face toward me or I won't be able to open my mouth." Well, she got through with her part all right, but I shall never forget the anger of the stage manager as he shouted at me, "You ought to know enough not to turn your back on any lady, especially when she's a queen."

For a few weeks we had Creston Clarke, a nephew of Edwin Booth, with us. He was a finished actor, and brought with him the prompt books of the great Booth himself. This was a wonderful moment for us all as we looked at the books the famous actor had left. I shall never forget our first performance of "Hamlet." Just as the player queen came out upon the platform to pour the poison in the sleeping king's ear, the platform, which was divided in the centre, separated, and down went the player king, "cradle and all," so that nothing was seen of him but a pair of feet sticking up through the crack. There was no place for the "queen" to pour the poison except upon the king's feet. This would never do, so some ingenious soul stuck out his hand from the "wing" in impersonation of an ear, and into that the "queen" let the poison flow as she spoke Shakespeare's glorious lines. "Ham-

LAURA HOPE CREWS  
(In "Fun on the Bristol")

## DAVID BELASCO'S ENTERPRISES

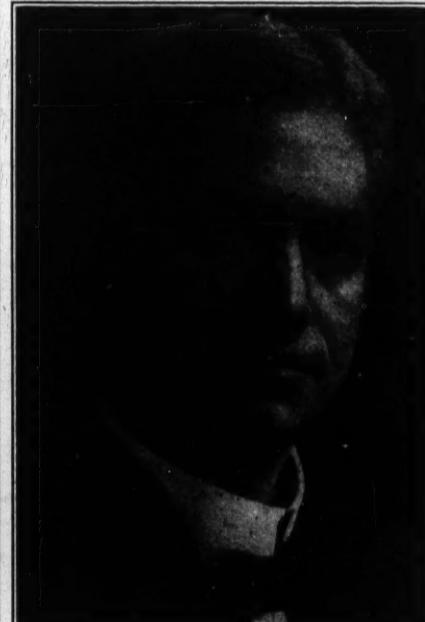
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## DAVID WARFIELD

## FRANCES STARR

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but the theatre he managed with such wisdom and love, will live in the history of the American stage as one of a trio of famous stock companies: Old Wallack's, Old Daly's, and the dear old Murray Hill.

# NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL.

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VOLUME LXII-No. 1.  
Price, 10 Cents.

## THE INAUGURATION OF A NEW ERA IN VAUDEVILLE.

BY FRANK QUEEN DOYLE.  
(General Booking Manager Jones, Linick & Schaefer.)

A new era is dawning on the horizon of vaudeville. The days of "dollar variety" are shortening in this "Winter of Discontent," and in their place we find the Springtime of popular prices. The popular priced, or "family vaudeville" houses are rapidly taking the place of the "legitimate."

McVicker's Theatre, Chicago, was making \$40,000 a year profit with dollar combination attractions.

Some one said it could not be bought for love or money.

Then it was purchased by a Chicago vaudeville firm and turned into a popular priced vaudeville house. It will make a hundred thousand dollars this year.

The Colonial Theatre, K. & E.'s stronghold in Chicago, was a money-getter. Public opinion said it was a bulwark that could not be broken. And then this same vaudeville firm bought it and made it a popular priced vaudeville house.

That little gold-mine, the La Salle, has just taken a tumble. And again this same firm is the lucky buyer. Its policy has not been determined but—just wait and see!

It is interesting to look back over the past few years of the vaudeville situation in Chicago, the principal city of the middle West.

What wonderful changes have been wrought in the local theatrical field! Eight years ago the loop boasted of three K. & E. Castle variety houses, namely, a Majestic, Olympia and Chicago Opera House. This same firm controlled the Haymarket, on the West side.

At this time, K. & E. have but one house playing vaudeville in Chicago—namely, the Majestic. It is Jones, Linick & Schaefer who have cornered the loop vaudeville with the Colonial and McVicker's Theatres.

The last six or eight years has brought a complete revolution in family vaudeville. What was styled family vaudeville in 1905 would not show up much in comparison to the "Family Vaudeville" of to-day. The small time theatre eight years ago had no ambitions beyond what we would now style as mediocre shows.

There were two theatres in Chicago at the time I write of which took rank far above the small time of that day, for they played some of the best acts going, and it was nothing unusual for their shows to amount to \$250 or \$300 for the week. These houses were Sittner's Theatre, since closed by the building department, and Schindler's since re-modeled into a modern ground-floor house. Both of these theatres were re-modeled dance halls in those days. Both did a remarkable business.

The first Chicago theatre to be erected with the idea of presenting family vaudeville was the Iola. A little later Sam Lederer opened the Star, in the same neighborhood, but presented big time acts in most instances, so that house was not then considered small time, although it did not rank with the Majestic.

The next theatre to be erected for the purpose of presenting family vaudeville was the Lyceum, owned by Jones, Linick & Schaefer. I was booking Schindler's, Sittner's and the Iola, and was given the Lyceum, as I had been booking the Premier and Gem, Jones, Linick & Schaefer houses, for some time.

The next family theatre to open was the Kedzie, then came the Wilson, which offered William Morris' attractions. The Tretvet, now known as the Cottage Grove Empress, came next. The Crystal and Garfield, operated by the Schaefer Brothers, opened about this time. Then came J. G. Conderman's Julian and I. A. Levinson's President. Shortly afterward the Comedy was opened. It is now known as the Plaza.

By this time I was booking sixteen fairly good houses in Chicago, and had several houses adjacent other. It caused a lot of talk when I gave Herbert Lloyd, "The Klag of Diamonds," twenty-nine weeks in Chicago and vicinity, playing him a week at every house. Among the houses on my list in those days were: Wilson, Willard, Plaza, Garfield, Crystal, Bush Temple, Lyceum, Franklin, Schindler's, Sittner's, Iola, Arch, Pekin, Ashland, Virginia and Lexington.

The Pekin is located in a colored neighborhood, and played white acts at that time, using shows that cost as much as \$1,000 a week.

In the years that I speak of cheap teams and singles made up the programs, and the weekly expense of the bills for the smaller houses did not total more than \$150. From this modest beginning family vaudeville has developed into what is now classed "small big time," which really is (in many instances) a show that surpasses the programs offered, the same week, in the big time houses.

It hardly seems possible for the cost of the bills at the Wilson to have increased as much as they have in such a few years. It is now nothing extraordinary for the Wilson or Crown to offer bills costing from \$1,600 to \$1,800 a week.

To go further and compare the big shows now seen at McVicker's and the Colonial with the family vaudeville of a few years ago, shows what remarkable changes take place in amusements. A comparison of condition and price will for the future success of vaudeville for with every move forward, more opportunities are disclosed. Vaudeville conditions, generally speaking, are encouraging to all concerned. There is no one engaged in that line of activity that is entitled to growl.

There never has been so many vaudeville theatres as there are to-day.

There never has been so many vaudeville performers as there are to-day.

There never has been so many vaudeville patrons as there are to-day.

Salaries of players have never been so high as they are to-day.

Prices of admission have never been so low as they are to-day.

The managers might complain of the last two conditions and argue that it is not fair to him. Were we inclined to complain he could point out that his shows were costing more every day and that there is a tendency to decrease rather than increase prices. But a more optimistic view is encountered among managers. There is a constant demand for

acts—for anything with a glimmer of humor, or pathos, or liveliness, or with some other attractive quality. The anxiety of the managers to secure good acts, the avidity with which choice features are being snapped up, proves that the managers view the present conditions without alarm.

The number of vaudeville theatres in Chicago to-day is astonishing. The amount of money expended weekly by Middle-West managers for attractions would make a grand total that is amazing. Vaudeville is a bigger business than even its devotees realize. With every move forward more possibilities come into view. The vaudeville business is destined to enlarge until present conditions will be looked upon with the same disdain that is now expressed for the old time "variety."

I believe in the family theatre time, commonly called the small time, will continue to improve in the next few years, as by no means reached a plateau, and the day of the big small time is right here now.

On the other hand I see no prospect or chance that the big time of vaudeville will be eliminated or reduced to any degree. Different kinds of people require different kinds of entertainment, and there is plenty of room in the vaudeville world for the big time as well as the small time. While the small time will materially affect the big time, there will be no effect to the detriment of either.

The new era of the big small time, lately promoted by such progressive showmen as Aaron J. Jones, Adolph Linick, Peter J. Schaefer, Marcus Loew, Gus Sun, Alfred Hamburger, and others well known in vaudeville, is in its infancy at the present time. Through the shrewd and far seeing guidance of such men as these it will continue to improve and to increase until it reaches far beyond the wildest dreams of its originators, who promoted the small time theatres.

The showmen above mentioned have turned the old time precarious theatrical business into a safe commercial enterprise, and it is to their genius and foresight that the present stable condition of the small theatre business has been established in assured success.

In thinking or speaking of the marvelous development of this phase of theatrical enterprise such names come at once to mind as Aaron J. Jones, Adolph Linick, Peter J. Schaefer, Marcus Loew, Gus Sun, Alfred Hamburger, and others well known in vaudeville, is in its infancy at the present time.

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Given temperament, however, the girl who has the necessary will to work hard, and the requisite amount of physical strength to stand that hard work for protracted periods, there is, I should say, no better career than that offered by the American stage to-day.

ment is feeling tempered and controlled by reflection, and that it involves the possession of what, for a want of a better term, I shall call "emotional memory." And this emotional memory I can best define by saying that it bears the same relation to the dramatist's art as a musical memory bears to that of the musician. For however much emotion, however much feeling one may possess on occasion, unless one has the ability to summon the memory of this feeling or emotion at such time as it is necessary to reproduce it, it avails not. This ability the woman of temperament has to an almost unlimited degree, and unless she has it she ought, in justice to herself, to say nothing of the public at large, keep off the stage.

For temperament, and temperament in large abundance, is the prime requisite of the successful dramatic artiste. If one be never so richly endowed with youth, beauty, talent and industry, and temperament is lacking, all the other qualifications shall avail not beyond certain very narrow limitations.

One could impress this fact upon the

hundreds, yes, even thousands of young women who in the course of a year importune me for an opportunity of embarking on a stage career! Youth, beauty and talent

hundreds of these young women have to a

very great degree. Many, very many of

them, have also inordinate capacity for hard

work. All of which is very good indeed.

For industry is, of course, a most important factor in the success of the young dramatic aspirant just as it is in every other department of life, but I would like to say right here that we have here in America a certain

tendency to overestimate the importance of industry. We have made a fetish of it. People

who have succeeded in any walk of life whatsover, are prone to explain their success to

the multitude as being largely, perhaps sole

ly, attributed to hard work. Such an ex-

planation does credit more to their modesty

than it does to their wisdom. But

it is true, absolutely essential to success on the

stage, provided one has the other requisites,

the greatest of which is temperament.

But without the other requisites, including tem-

perament, it is only so much stern will

power, so much honest effort, thrown away.

The great pity that the same amount of will

power, the same amount of effort, might not be diverted into channels which would bring

their possessor the happiness and success cer-

tain to be denied her in the field so mis-

takenly chosen.

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## THE VAUDEVILLE SITUATION.

BY MORT H. SINGER.

Mort H. Singer, of the Western Vaudeville Managers' Association, expresses an optimism that is more than cheerful regarding the outlook for the expansion of vaudeville outside of the so-called metropolitan cities for 1914.

"During the last few weeks," Mr. Singer says, "I have had a very careful survey of the situation made as a basis of the broadening of the operations of the Western Vaudeville Association, and the statistics I have at hand lead me to believe that 1914 will be the banner year in the history of vaudeville throughout the United States, particularly in the smaller cities and towns with a population of 5,000 and over. In cities of 50,000 to 100,000, where they have been accustomed to less than three musical and dramatic attractions every week throughout the regular season, an average of two vaudeville houses and five picture houses are opening successfully, and the attention the public is giving the so-called legitimate attractions is more than indifferent. I know of one city of 75,000 in the Middle West where two vaudeville theatres played to a gross of more than \$3,000 each in one week in December, with a popular musical comedy and a high class dramatic attraction in opposition three days of the week.

"Neighborhood theatres in the large cities, with the exception of some of the larger Eastern cities, such as New York, Boston and Philadelphia, have fallen off. Many of the larger cities in the West have been over-built in this particular. Take Chicago, as an instance. Our statistics show that one hundred and twenty-eight permits for new theatres have been issued by the building department of the city of Chicago during the last Winter, and one hundred of these are still on paper, owing to the scarcity of tenants who would not come to the front with the cash necessary for the year's rental in advance, which is usually demanded by the builder.

"Up to a year or two or so ago the conditions were such that all that was necessary to make money with a small vaudeville or picture house was to throw open the doors and give the shows. Many small merchants, market men, restaurant owners and others abandoned their original paying business to go into the show game. Some have been successful, but the merchant or market man who tries it to-day in the big cities finds that the conditions have completely changed. In ninety cases out of one hundred, the fellows of this class who have tried it out within the last few months have found themselves up against a losing proposition. There are already too many of these small theatres in the large cities, and unfortunately for them selves, they are crowded on top of each other, cutting up the business so disastrously that but few of them are more than a mere expense.

"Here is the case of a leading real estate dealer who had what looked like an available location for a theatre and had the plans prepared to fit the location. This was two months ago. The first day the plans

were in view in his office he had twenty-eight applicants falling over each other for the lease, and found upon investigation that not one of the twenty-eight was financially responsible.

"It was originally intended to open the theatre in March, but the proposition is still on the market with no takers. I know, and so do you, hundreds of women

who are veritable volcanoes of feeling,

of emotionalism, but of temperament not an atom.

"Indeed, I should, perhaps, best define temperament as a condition, an attitude, a general "cussedness" what then, in the name of dramatic art, is it anyway?

What then is temperament? If temperament is not temper and an ability to lose it on slight provocation; if temperament is not

a lack of moral responsibility; if temperament is not a disposition towards laziness and general "cussedness" what then, in the name of dramatic art, is it anyway?

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There never has been so many vaudeville

performers as there are to-day.

Salaries of players have never been so

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The managers might complain of the last two conditions and argue that it is not fair to him. Were we inclined to complain he could point out that his shows were costing

more every day and that there is a tendency

to decrease rather than increase prices.

But a more optimistic view is encountered among managers. There is a constant demand for

## 25 YEARS AGO.

Under this heading we will publish each week important and interesting amusement events occurring in the corresponding week a quarter of a century ago.

Jan. 11, 1889.—"The Water Queen," first produced in New York City, at Niblo's Garden.

Jan. 11.—"Ray," by G. Wallace Walters, first seen in New York at the Fourteenth Street Theatre.

Jan. 11.—"The Tigress," Ramsay Mord's dramatization of his novel, "Crucify Her," first acted in New York at People's Theatre; this also marked the metropolitan stellar debut of Selina Fetter.

Jan. 11.—Eugene Morton re-married to Wm. E. H. Hines at Chicago.

Jan. 11.—Little Jack Ryan made metropolitan debut at Grand Opera House, in "My Sweet Heart."

Jan. 13.—"The Fat Men's Club," by Col. Miller and Henry Tyrell, originally acted at Music Hall, Yorkers, N. Y.

Jan. 13.—"The Leader," by Frits Gallerup, originally acted at Hennepin Avenue Theatre, Minneapolis, Minn.

DURING THE WEEK.

CHAS. B. HICKS' COLORED MINSTRELS opened in Melbourne, Australia.

THE MADRID SPANISH OPERA CO. opened in San Francisco.

CLEO MENDOZA was at the Palace, St. Louis.

HELEN DAUVIAU signed with H. C. Miner.

SIG. PERUGINI sailed for Europe.

THE

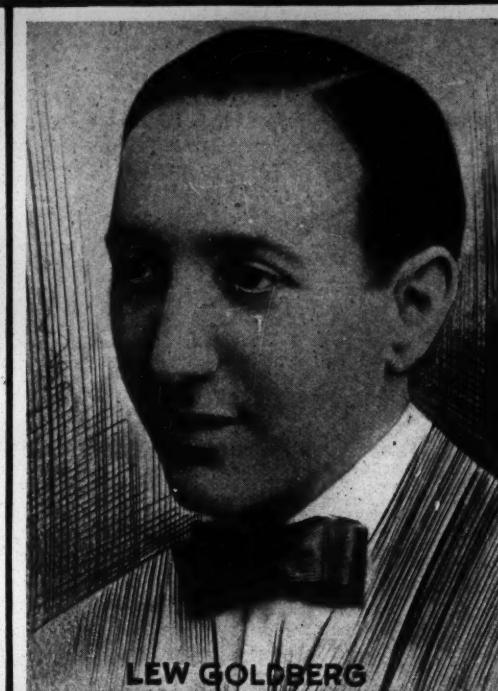
## VAUDEVILLE ARTISTS' REPRESENTATIVES IN CHICAGO



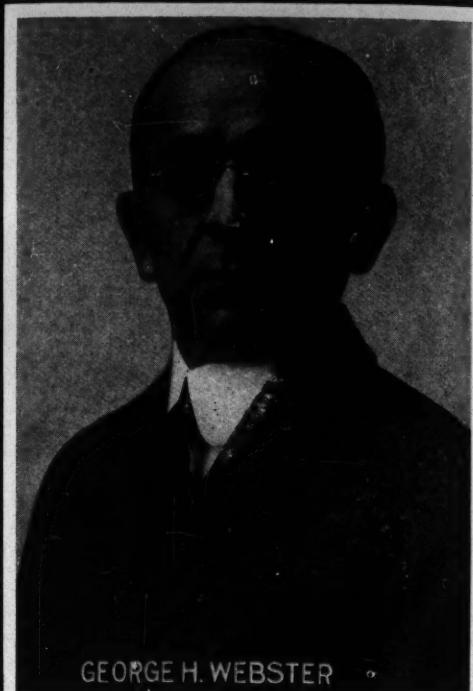
KING LEE KRAUS



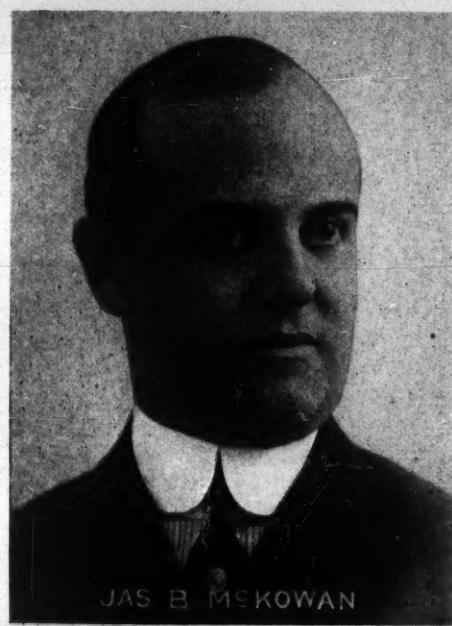
PETER MACK



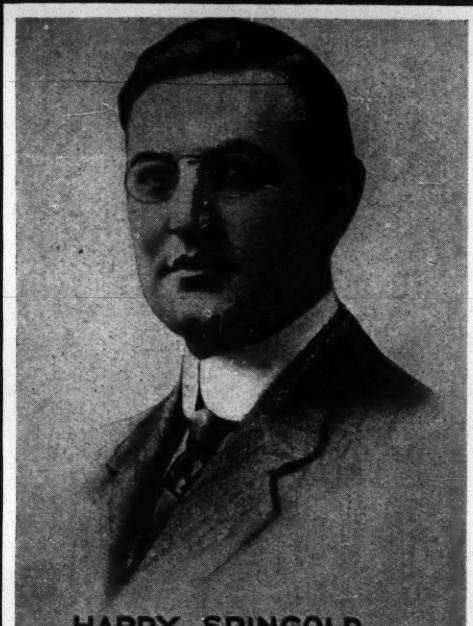
LEW GOLDBERG



GEORGE H. WEBSTER



JAS B. MCKOWAN



HARRY SPINGOLD



ED. LIVINGSTON



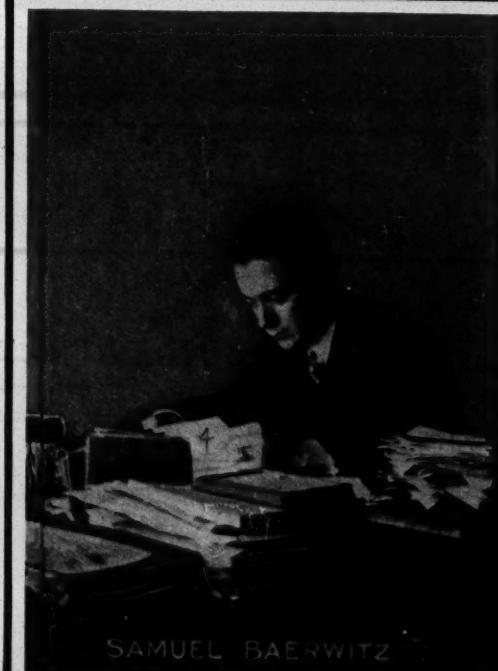
DAVE BEEHLER



MILTON SILVERS



JOHN B. SIMONS



SAMUEL BAERWITZ



MARIE JAMES

**DUNEDIN TROUPE**

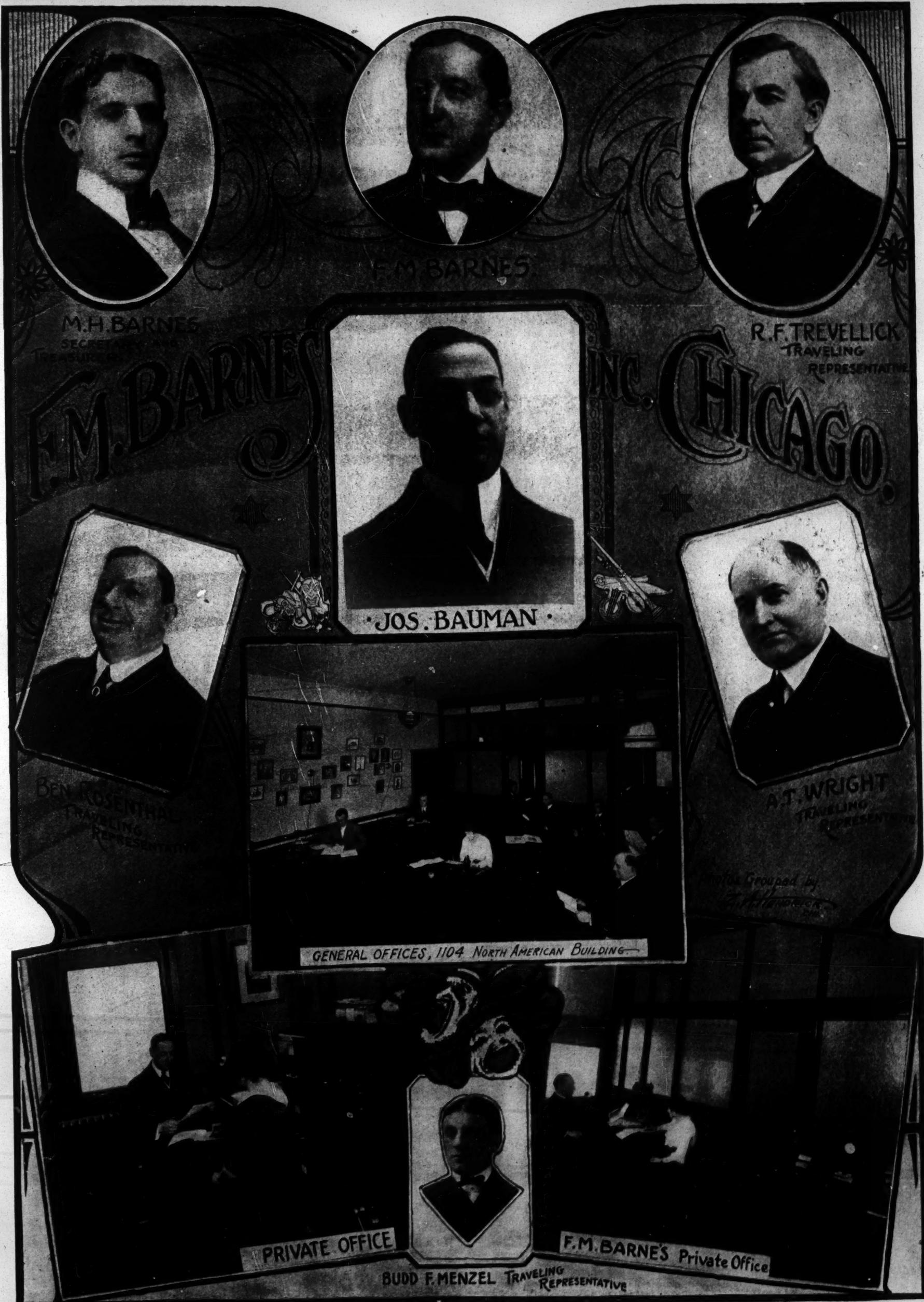
A GROUP OF VERSATILE EQUILIBRISTIC MARVELS | JUST ARRIVED FROM TRIUMPHS IN EUROPE  
WHOSE FEATS OF DARING, AND SKILL, COMMENCE WHERE ALL OTHERS LEAVE OFF  
**JAS. E. DONEGAN, Mgr., care of NEW YORK CLIPPER.**

A BIG SUCCESS!!!

EDDIE RILEY  
FORMERLY  
EDDIE RILEY & O'NEIL TWINS

EDDIE — **RILEY & STONE** — HILDA  
THE CONVERSATIONAL PAIR

HILDA STONE  
FORMERLY  
CORCORAN AND STONE



**"THE LITTLE HALL OF FAME."**

BY AL. FOSTELL.

The passing of another of New York's famous landmarks, known as "The Little Hall of Fame," which was situated at 126 Greenwich Avenue, in old Greenwich Village, New York. For lovers of quaint and curious buildings, streets and human nature old Greenwich Village holds more interest than any other section of New York. Here the ravages of the city's on-rushing civilization are less apparent, and many picturesque rocks yet remain to claim the attention and charm the speculation of the passerby. Among the most delectable of these landmarks of a bygone era was a little old fashioned eating house on one of the streets bounding Jackson Square, known the world over as the Mausoleum of Amusement Antiquities and Theatrical Hall of Fame, on account of the wonderful collection of rare theatrical material which was displayed all over the walls in frames and cases.

The proprietor of this place of fame was Charles H. Britting, one of the most genial, whole-souled, good-natured fellows anyone would care to meet in a year's travel. He is a German extraction, and is endowed with a modest, quick, quaint wit which would put his customers and visitors in good humor and at ease with themselves at once. Every line and lineament bespeaks individuality and liberality; he is well developed and well preserved, enjoys superb health, a rare specimen of powerful physical manhood. A character whom Charles Dickens would have appreciated.

The building in itself has been in use as a restaurant for over eighty years, from the time, in fact, when Greenwich Village was a separate and distinct settlement, and the major portion of New York. It was over forty-two years ago when Mr. Britting took charge of the place. Several years previous to this young Charles began collecting theatrical material, such as playbills, portraits, lithographs and souvenirs in Newark, N. J., where he first saw the light of day, and where his father, being the owner of a restaurant and theatrical boarding house, corner New and Broad Streets, catering especially to the show trade, Charles early in

created somewhat of a sensation by appearing shortly after his term of office as Willard Kirtland, one of the leading characters in "The Crucible," a lurid but highly successful melodrama.

A bill of Tony Pastor's Opera House, at 201 Bowery, in 1867 (from where the present day vaudville originated, and for which Mr. Pastor should be entitled to the credit for bringing the variety business of those days to the present day standard. On the same bill he announces to be distributed to the poor sixty hams on Monday evenings, twenty barrels of flour on Wednesday evenings, and orders for ten tons of coal on Friday evenings (and then they talk of their country stores to-day).

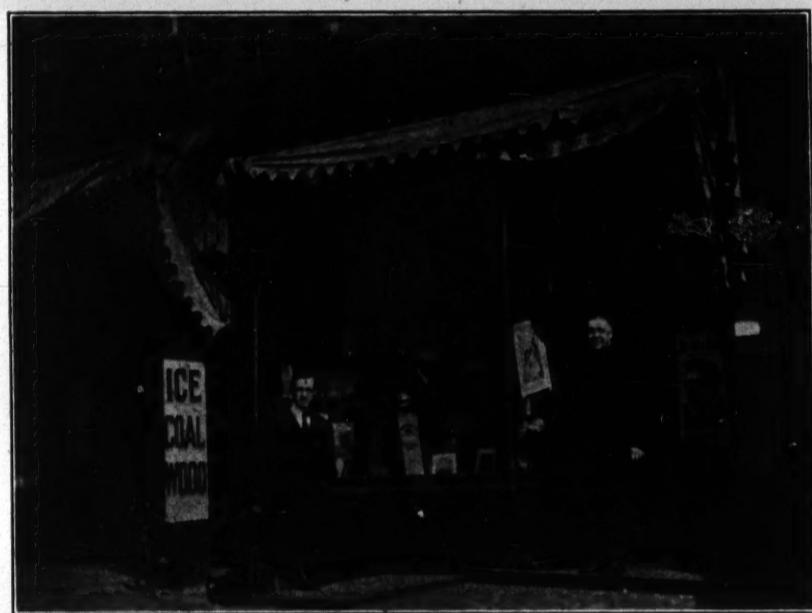
A bill announcing the grand opening of the Alhambra Palace (Tammany Hall) next to the Academy of Music, Fourteenth Street, near Third Avenue, on April 14, 1870, at which place Tony Pastor removed from his Broadway house in 1878, and which he ran as Tony Pastor's Fourteenth Street Theatre up until his death in August, 1908, and which is now known as the Olympic Theatre, a burlesque house.

Also bills of P. T. Barnum's three different famous museums. The Ann Street Museum, the Broadway and Fourteenth Street Museum, Jake Berry's Opera House, in Little Twelfth Street, in Greenwich Village, and hundreds of other rare bills of interest, which would fill every bit of wall space in the Metropolitan Museum of Art.

In spite of the magnitude of his collection Britting knows the history of every portrait, program and personal relic. He is one of the best known authorities on theatrical matter.

It was his greatest delight, after work hours (which was precisely at 8 P. M., when he would close up the restaurant, and none could enter only his friends of the profession), when he would go over his collection with his professional cronies, who assembled there every evening by the score, and the anecdotes and reminiscences which were then called forth until the wee hours in the morn were worth months of current Broadway chatter, and would make volumes of interesting matter.

How we miss the dear old place, and the smiling countenance of the genial host, especially is this true of the veterans from the



CHARLES H. BRITTING'S "LITTLE HALL OF FAME."

life formed the habit of saving programs of the different minstrel, theatrical and circus troupes which appeared in that city from week to week from the early sixties on. Many of his friends on the stage took an interest in the boy's hobby, and would send him bills, portraits and other theatrical material of interest from all over this country and England until to-day Mr. Britting's collection comprises over fifteen thousand old American, English, Scotch and Irish programs and hangars, and about ten thousand photos and portraits of stage celebrities of the world, as well as a hundred of volumes of theatrical books and several thousand autograph letters from his professional friends from all over the globe, also curios and mementoes, including old minstrel costumes from Billy Birch, G. Christy, Ben Cotton, Dan Bryant, Eph. Horn, Cool Burgess, Billy Arlington, Dan Emmett and Daddy Rice, the creator of Jim Crow, and one of the first to black up and make minstrel famous, and with whom the late Joseph Jefferson made his first appearance, in Washington, in 1831.

He also has a sword used by John Wilkes Booth, the slayer of Abraham Lincoln, which he used in "Richard III"; a pair of shoes used by Edwin Forrest, in "The Gladiator"; the skull of Joe Jefferson's dog, Schneider, which he used in "Rip Van Winkle" presented to Mr. Britting by Mr. Jefferson himself. Jefferson occasionally dropped in on an afternoon, and while his steak was being prepared he would sit and exchange observations with the jolly proprietor.

Mementoes from J. B. Smalley, the old Bowery favorite and for many years the leading man with Mary Anderson, who died short while ago while a guest at Mr. Britting's, and hundreds of other mementoes and souvenirs which were in glass cases, and with framed programs, portraits, little scenes and letters decorated the walls from floor to ceiling, and from the front door to the back room not an inch of space could be seen of the wall. Some of the bills dated back to the early part of the eighteenth century.

There could also be seen the last appearance bill of G. L. Fox, the greatest of old time "Marcelines" in "Humpty Dumpty," at Booth's Twenty-third Street Theatre, in 1872.

The first appearance of Harigan and Hart in New York, at Josie Hart's Theatre Company, at Broadway near Broome Street, in their Dutch sketch, "Little Fraud," programme of the Worrall Sisters' Theatre, Laura Keene's Theatre.

The Winter Garden, in 1861, with Joe Jefferson and J. H. Stoddard, in "Masappa."

A bill of the same theatre, of Edwin Booth, in his run of a hundred nights in "Masappa."

The opening bill of "The Black Crook," at Niblo's Garden, in 1866.

A midget bill of the Chinese Assembly Rooms, where minstrelsy had its first run.

The Art Union Concert Hall, the Olympic Theatre, Tony Pastor's Opera House, all below Fourteenth Street, when the riotous was on Broadway, between Houston and Prince Streets.

These were the real show days.

A bill of Buffalo Bill at the old Bowery Theatre in 1877, in the Indian drama, "The Red Right Hand," with Texas Jack, Wild Donald McKay, the hero of the Lava Beds, and a troupe of real Indians. This was the beginning of Cody's career as a public enter-

ta.

A bill of the Park Theatre, corner Twenty-second Street and Broadway, with A. Oakey Hall, the former mayor of New York, who

Actors' Home, at West Brighton, Staten Island, who were frequent visitors at the famous Little Hall of Fame.

There was Charlie Morris, of the Morris Bros., Pell & Trowbridge Minstrels; Ike Withers, the great flute and piccolo player, who traveled with most all the old time minstrel troupes, and Harry (Doc) Irwin, the clever story teller. The happiest moments of their lives were spent there, and what of the impromptu minstrel first parts we used to have at the different times, with such men as Billy Birch, Ben Cotton, Frank Cushman, Lew Simmons, M. Almy Scott, the minstrel baritone; Joseph M. Norcross, basso and interlocutor, who traveled with every minstrel organization of note from Christy to Haverly's in America and Europe, and is still in harness, at present time traveling as one of the original five veterans G. A. R. McDillers on the Keith Circuit.

Will S. Rising, of comic opera fame, with the big hearted Jack Donohue in the middle, Ike Withers, flute soloist and guitarist, and J. K. Buckley and Al Fostell at the banjo end. Where Billy Emerson sang his "Sunflower" and his "Moriarity"—and how he could sing.

Bobby Newcomb, "Dorkin's Night," by Frank McNish; J. B. Studley would quote Shakespeare, John P. Hogan, in "The Bell" on Fourteenth Street, "Hot Corn" and neat soft shoe dancing, and Dick Sands, as "My Father Sould Char-coal" and his triple clog. After which we would all gather around the festive board to partake of some of the Britting refreshments, and served *a la carte* in real Delmonico style. Those were nights of enjoyment never to be forgotten. When Primrose and West held their minstrel anniversary at Madison Square Garden Mr. Britting loaned them his collection of minstrel literature to exhibit as part of their entertainment.

Also among the remarkable collection may be found rare Daguerreotypes, the pictures in the early days before the process of photography had become known. Files of *Leisure and Harper's* Illustrated weeklies, almost since their origin, and the good "Old Reliables," even since he began reading same, over fifty years ago.

Going through his collection while packing up to move he made a rare find. Tucked away in one of his books he came across a program of the old Nassau Street Theatre of 1753, New York's first theatre. A few years ago one was sold at auction from the McKee's sale, which brought five hundred and six dollars, bought by Evert-Jansen Wendell. The writer was at the sale at the time and one of the spirited bidders.

Mr. Britting, in his youth, evinced such a fondness for the stage that his ambition soon brought him before the footlights, and at age of fifteen he appeared often in amateur theatricals and children's spectacular productions, and was the boy manager of a minstrel troupe of his own. It seems a great pity that he did not continue in that line as he might have become a comedian of note instead of being classed as antiquarian.

Sam T. Jack once remarked while on his annual visit there from Chicago that this collection ought to be catalogued and classified so that it could be removed from town to town and put on exhibition, and that it would yield a large revenue at a nominal price of admission, as it would interest every one in the community, old and young, as it was one of the most unique, extensive, varied and valuable private collections of the kind in this country. Pages upon pages have been written in the daily and Sunday papers and mag-

azines about this quaint little chophouse and its collection, but could not do it justice. It had to be seen to be appreciated.

Prominent personages in all walks of life have visited his place frequently, which had a world wide reputation. A few of the names culled from the register from 1870 to 1913 are:

The late Rev. Geo. L. Houghton, Rev. Dr. Edward McGlynn, Rev. Stephen Merritt, Henry Ward Beecher, Rev. Dr. Clarke, Tony Pastor, Billy Pastor, Harry Miner, Wally Ward, Jake Berry, Belle Berry, Harry Campbell, Hogan Bros., Dan Morris Sullivan, Charley Dobson, Dan Bryant, Neils Seymour, Dave Reed, Nell Bryant, Dan Emmett, Billy Sully, Fox and Ward, John H. W. Byrne, Galway, Billie Birch, Ben Cotton, Frank Cushman, Lew Simmons, M. Almy Scott, the minstrel baritone; Joseph M. Norcross, basso and interlocutor, who traveled with every minstrel organization of note from Christy to Haverly's in America and Europe, and is still in harness, at present time traveling as one of the original five veterans G. A. R. McDillers on the Keith Circuit.

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Mr. Britting, in his youth, evinced such a fondness for the stage that his ambition soon brought him before the footlights, and at age of fifteen he appeared often in amateur theatricals and children's spectacular productions, and was the boy manager of a minstrel troupe of his own. It seems a great pity that he did not continue in that line as he might have become a comedian of note instead of being classed as antiquarian.

Sam T. Jack once remarked while on his annual visit there from Chicago that this collection ought to be catalogued and classified so that it could be removed from town to town and put on exhibition, and that it would yield a large revenue at a nominal price of admission, as it would interest every one in the community, old and young, as it was one of the most unique, extensive, varied and valuable private collections of the kind in this country. Pages upon pages have been written in the daily and Sunday papers and mag-

azines about this quaint little chophouse and its collection, but could not do it justice. It had to be seen to be appreciated.

Prominent personages in all walks of life have visited his place frequently, which had a world wide reputation. A few of the names culled from the register from 1870 to 1913 are:

The late Rev. Geo. L. Houghton, Rev. Dr. Edward McGlynn, Rev. Stephen Merritt, Henry Ward Beecher, Rev. Dr. Clarke, Tony Pastor, Billy Pastor, Harry Miner, Wally Ward, Jake Berry, Belle Berry, Harry Campbell, Hogan Bros., Dan Morris Sullivan, Charley Dobson, Dan Bryant, Neils Seymour, Dave Reed, Nell Bryant, Dan Emmett, Billy Sully, Fox and Ward, John H. W. Byrne, Galway, Billie Birch, Ben Cotton, Frank Cushman, Lew Simmons, M. Almy Scott, the minstrel baritone; Joseph M. Norcross, basso and interlocutor, who traveled with every minstrel organization of note from Christy to Haverly's in America and Europe, and is still in harness, at present time traveling as one of the original five veterans G. A. R. McDillers on the Keith Circuit.

Will S. Rising, of comic opera fame, with the big hearted Jack Donohue in the middle, Ike Withers, flute soloist and guitarist, and J. K. Buckley and Al Fostell at the banjo end. Where Billy Emerson sang his "Sunflower" and his "Moriarity"—and how he could sing.

Bobby Newcomb, "Dorkin's Night," by Frank McNish; J. B. Studley would quote Shakespeare, John P. Hogan, in "The Bell" on Fourteenth Street, "Hot Corn" and neat soft shoe dancing, and Dick Sands, as "My Father Sould Char-coal" and his triple clog. After which we would all gather around the festive board to partake of some of the Britting refreshments, and served *a la carte* in real Delmonico style. Those were nights of enjoyment never to be forgotten. When Primrose and West held their minstrel anniversary at Madison Square Garden Mr. Britting loaned them his collection of minstrel literature to exhibit as part of their entertainment.

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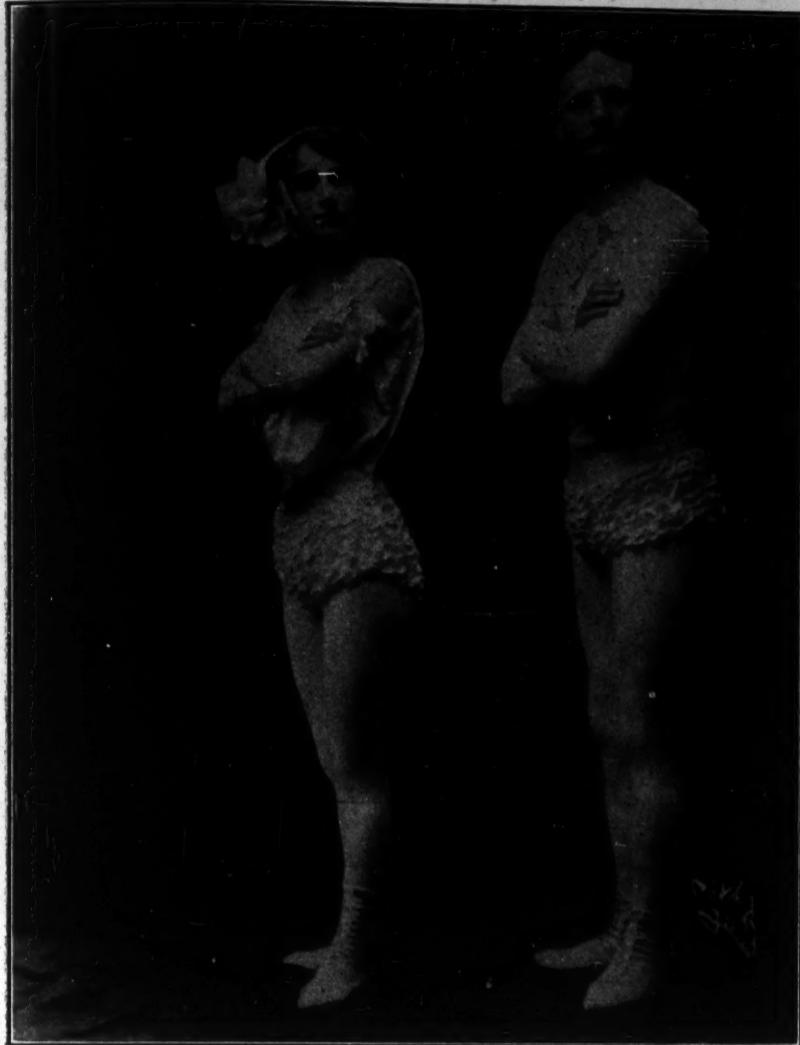
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Declared by press and public to be one of the best sister acts in vaudeville. They sing, dance and play the piano, and are the hit of every bill. Their costumes are pretty and tasty, and they know how to wear them. Lew Golder, 1105 Palace Theatre Building, New York, is their manager.

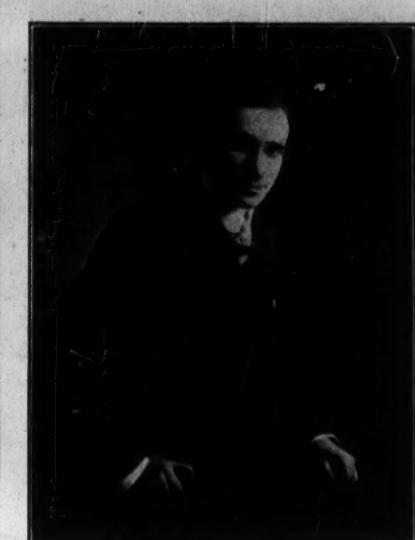
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The ladies of "An Alaskan Honeymoon" Co. are presented by Willette Chartres and J. Frank Holliday, and company of seven. The cast includes Sam Carlton, well known Hebrew comedian. The offering is one of the most elaborately staged, scenically, etc., that has been seen in the East for many seasons, and is playing United time, with Max J. Landau as booking representative. The act is in big demand, as it is replete with bright comedy, lots of music and the prize dancing chorus. "An Alaskan Honeymoon" is enacted in three elaborate scenes.



MEREDITH SISTERS.

"The Maids Who Made Hiawatha Famous." They have in preparation another new and elaborate act for next season.

HARRY JOLSON.  
The Operatic Black Face Comedian.  
An international favorite, who has just returned from his third European tour. He opens again in London next June, where a big welcome awaits him.THE THREE CREIGHTON GIRLS.  
COPY OF MANAGER'S REPORT OF ONE OF THE BIGGEST HOUSES IN VAUDEVILLE.

Three Creighton Sisters,  
Singing and Dancing,  
13 Mins. Three.

In the Three Creighton Sisters vaudeville has secured a most pleasing girl act. They are all high in looks and appearance, and they should be complimented for their good judgment in wardrobe selections. A more nifty appearing act has not as yet stepped upon these boards, and that is saying a whole lot. In fact, everything is in their favor. They did splendid work in the singing department, and they took the house by storm with a corking repertoire of dainty dances. Several of their vocal numbers are accompanied by one of the girls on the piano, nicely executed. Credit must be handed to the smallest of the trio, for her bit of "nut" soldier was put over effectively. The dancing numbers are their principal assets. When they left the stage they were applauded most vociferously, and they well deserved it. They acknowledged the big ovation with five curtain calls.



CHARTERS AND HOLIDAY.



MAJOR BURK.

Major Burk, the lightning drill artist, was born in New York; a descendant of ancestry that served in the war of 1776. At the outbreak of the Civil War, 1861, Burk enlisted in the famous Scott Life Guards, 4th N. Y., a two years' regiment. In June, '63, at the call of President Lincoln for volunteers to check the Confederate Army's advance in Pennsylvania, he re-enlisted in the 71st Regiment, N. G. N. Y. (in which regiment his father was a member, participating in the first Bull Run Battle).

At the close of the Civil War Burk was appointed armorer of Duryea's Veteran Zouaves. In this position he devoted his leisure time to lightning drill practice. In 1868 he commenced his theatrical career, appearing in the principal theatres of America as the American Military Sensation, with marked success. He made his first professional visit to Europe in 1876, his performance meeting with great favor. In subsequent visits he duplicated his previous success, demonstrating to the Europeans that the American soldier could drill "a little bit."

This marvelous and sensational perform-

## THE FLYING LA MARRS.

A neat and classy act. Doing more real and sensational tricks in five minutes than any other trapeze act in vaudeville. Playing United time. Personal direction, Max J. Landau.

## FRIDA HAAS.

Frida Haas, stenographer, writer and correspondent to European newspapers, has become a full-fledged citizen of the United States, and as soon as the women of the Empire State get suffrage rights Miss Haas will certainly make the most intelligent use thereof. Miss Haas was born at Erfurt, Germany, twenty-five years ago, came to New York and has since then made her home in the Bronx. Miss Haas is well known to German readers under the pseudonym, "Berolina Range." She is highly intelligent, a fast worker in the domain of journalism and a great lover of animals. Her literary talent is well developed. She writes for the English papers under the name of "Berolina."



FRIDA HAAS.



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PROPHECY FOR THE FUTURE—  
ENCOURAGING!

BY LYMAN B. GLOVER.

It is always the better part of common sense to look all facts squarely in the face and then, if one can gather encouragement from them, so much the better. Neither the pessimist who insists that the theatrical business has gone to the dogs, nor the optimist who can see nothing but a clear sky, can carry much weight against opposing facts which cluster around the proposition that the business of the theatre is neither very good nor exceeding bad.

One thing is certain, that those who study the conditions calmly and without too much bias of self-interest, have come within safe prophesying distance of some very decided change for the better. They can now hang out their signal flags with reasonable assurance that their predictions are based upon something more reliable than hot air or telegrams from the Medicine Hat of theatrical knowledge.

cated old age may wallow together in the vile details. In this horrifying "uplift," as it is supposed to be designated by the superior persons who despise the commercial manager with his respectable goods, the regular people of the stage and the theatre participate only under protest. They are dragged on for the time being by external forces, marked with respectability, but the period of this unwelcome delusion is nearing over. The coming year will see no more of such plays. Managers do not want them, and the little band of reformers who philosophize in muck and mire and pretend to uplift the public with exhibitions of harlots, rousers and vile disease may turn their attention to something else, when they find that their little day is over.

On the whole even an offhand prophecy for the future is encouraging.

ACTORS' FUND NEEDS HELP.

NOW SPENDING \$60,000 ANNUALLY  
FOR RELIEF—MR. FROHMAN'S  
APPEAL TO PLAYERS.

Over the signature of Daniel Frohman, president, the following appeal is being sent out to theatrical people in behalf of the Actors' Fund of America:

"THE ACTORS' FUND NEEDS YOUR HELP."

Some day you may need the help of the Fund!

Are you a member? If not, now is the time to send in your application.

Annual dues are now payable, and interest in the welfare and progress of this great charity is naturally more keen now than at any other time of the year.

Because of the Fund, assistance for the sick and destitute, the aged and infirm members of the theatrical profession is no longer sought with humiliation from the outsider. The Fund cares for all without discrimination. During the thirty years of its existence it has distributed more than a million dollars in charity.

It is now spending \$60,000 a year in relief, supporting thirty-five retired actors and actresses at the Home, and assisting with weekly financial aid 125 sick and destitute professionals throughout the United States.

Every member of our great dramatic profession owes it as a duty to seek membership in the Fund, either by the payment of the annual dues, \$2, or by becoming a life member for \$50. The prosperity of to-day does not preclude the possibility of an application for aid in the future. Why not, then, become a living part of this great benefice?

Do not put it off for a day lest it pass from your mind. Join the Fund now.

Membership entitles you to the use of the reading and reception room at the Fund headquarters, Longacre Building, 9th floor, 1476 Broadway, New York City, which is provided with all the dramatic papers, daily newspapers, books, stationery, etc., and you are also entitled to vote at the annual meetings. Address Daniel Frohman, president, Lyceum Theatre, New York.

RE-ARREST ACTRESS FOR MURDER.

The Hoboken police, who detained and later released Pauline Hittmeyer, a twenty-five years old actress of 113 Hudson Street, Hoboken, after the murder of William Gorsuch, re-arrested her Jan. 31, and locked her up on the charge of murder. Gorsuch was killed on the morning of Jan. 27 in the College Inn, kept by Joseph Williams, at 56 Second Street, Hoboken. Williams, the proprietor, was recently indicted by the Grand Jury, on the charge of murder, and Miss Hittmeyer is accused of being implicated in the crime. She is known to the stage as Lizzie Holmes.



LYMAN B. GLOVER.

As everyone knows, who has glanced at the subject even in a casual manner, the business has been enormously overbuilt and overdone within the past few years. Nothing like the riotous, ridiculous, reckless and utterly insane increase of theatrical properties and projects has ever been known before. This mushroom growth has established a new record of folly, involving every sort of Tom, Dick and Harry—all the butchers and bakers with a little spare cash, who were suddenly permeated with the idea that anybody could be a manager. Hundreds of so-called theatres sprang up where ten or a dozen had been amply sufficient. Cities were ransacked for store rooms, livery stables, skating rinks, old churches—anything or everything that could be transformed into a moving picture or cheap vaudeville playhouse, and brick and mortar could scarcely be handled fast enough to supply the workmen engaged in erecting new theatre buildings. And little perchance, as this could only lead to disaster, and it is the first specification in this brief prediction that this disaster is now impending and will puncture a lot of these specious balloons during the coming year.

It may be a very notable achievement to make two blades of grass grow where before there was only one. But when, as in the case of Chicago, this sort of frenzied finance developed seven hundred so-called theatres in soil which had not nurtured more than twenty-five or thirty, there is bound to be a shrinkage in a lot of bank accounts. Not only is such a supply far beyond any possible demand, but the hectic and feverish burning up of the output of moving picture factories has exhausted the subjects prematurely, and now we see a tiresome repetition of comedies and dramas—the same things under varying and ad nauseam titles, plus a glut of special film productions is adequate to keep the breath of life in this overgrown octopus and special films are far too rare and costly to answer the purpose of general display.

Another probability, in the near future, is the practical extinction of the small neighborhood vaudeville houses—not theatres, but places in which fearful and wonderful parades on adequate acts and specialties have been offered a wondering, patient, but finally disgusted generation. Here we see another example of pernicious overproduction which will presently suffer the penalty of all violations of the inexorable laws of supply and demand.

There is one prophecy I wish to make before retiring from this, to me quite unusual occupation. Aided and abetted chiefly by drama leagues, societies and so-called high-brow organizations composed principally of people who "did not know it when it landed," the stage has been scourge of late by a collection of putrid indecencies called variously "Damaged Goods," "The Lure," "The Fight," "The Traffic," "Cowards." Under pretence of serving God and rescuing mankind, there have been presented upon the stage the brothel and all its belongings, where innocent and unsuspecting youth and sophisti-

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**RIO BRAZILIAN MAXIXE**  
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Song and Trot

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Cross-Fire Patter for Male and Female and Two Males; Minstrel and B. F. Jones, Pantomime, Recitation, Pantomime, Epilogues and Hundreds of Original Bits suitable for any act. A valuable Volume for Vaudevillians. Just out. Price, 50 Cents.

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Three up to date parodies, also a sure fire poem, entitled

**THE PASSING SONGS OF 1912-13**

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**JUNIE McCREE,**

Columbia Theatre Bldg., N. Y. C. Suite 709-10.

Miss LEVER, of Fletcher, Lever and McCabe, recently lost her purse containing \$110, at Fort Wayne, Ind.

DONOVAN AND ARNOLD have just closed five weeks on the Inter-State tour, which won a feature engagement, and open on the Southern tour backed by Harry Mondoff, from the United Booking Office, for ten weeks, opening at the Orpheum, Birmingham, Feb. 9.

JACK HARFORD sailed for England 4, to stage several of his acts, including "The Judge" and "The Girl of the Golden West."

The Clarence Sister and Brothers are conducting the Victor Theatre, Footscray, Victoria, Australia.

BILLIE DIXON, billed as the dainty singer of popular songs, is booked solid on the Loew, Sulivan & Conisine time, under the personal direction of Jack Marhsauer.

### Deaths in the Profession.

**Wm. J. Sully.**

Al. Fostell sends us the following: "William J. Sully, who died very suddenly, Dec. 28, at La Follette, Tenn., while with Reno's 'Human Hearts' Co., was born in Boston, June 2, 1858, and was a graduate of the Old variety school. He entered the profession in '88, as one of the original 'Four Bay State' Boys, composed of Billy Sully, John McVicker, Patsy Howard and Harry Drummond (the two last named are still living).

"They opened at the Howard Atheneum, Boston, in a neat singing and dancing act. It was one of the first four acts of its kind, and it was a tremendous success. After a series of several weeks at the Old Howard, they went to Morris Bros. Minstrels on Washington Street, and the Old South Theatre, after which they went on the road, filling variety and minstrel engagements, and while on the road Mr. Sully met Billy Williams, with whom he joined bands and under the team name of Williams and Sully, they presented a black face song and dance wrench sketch, entitled "Peggy's Cradle." Williams as the wrench and Sully as a picaninny, changing his burlesque boxing finish (one of the first to do an act of this kind).

"After playing all the leading variety theatres and minstrel halls they went to Harrigan & Hart's Theatre Comique, on Broadway, near Broome Street, New York, for a run; after which they joined Jack Haverly's Minstrels for several seasons. Later joined Billy Arlington's Minstrels, from which they went with the Howard Atheneum All Star Combination, followed by Tony Pastor's and Hyde & Belasco, road shows, and so on until 1911, when he and his wife joined Chas. R. Reno's "Human Hearts" Co., by playing his original character, Jim Mason, and managing the show, and his wife playing the part of Samantha Logan for three seasons until the time Mr. Sully was stricken with pneumonia, which caused his death after a few days of illness, when the show disbanded, leaving his heart-broken wife alone among strangers.

"As soon as the Knoxville Lodge of Elks found

ready to give you a helping hand and a God speed you, right from the heart, and a friend to the core. Mrs. Sully, who survives him, wishes to express her sincere thanks to the Knoxville Lodge of Elks, and the members who so kindly showed her and her husband every attention and consideration during his illness and after his death. She says she cannot thank them enough for coming to her assistance in the dark hours of her trouble."

**Lionel Lawrence.**

Lionel E. Lawrence, 35 years, a well-known figure on Broadway, and an actor and musical comedy stage manager of note, died in this city at St. Mark's Hospital, after a short illness from nervous breakdown, Jan. 29. Mr. Lawrence, familiarly known as "Larry," a nickname bestowed on him by Barney Fagan, some twenty years ago, was a native of New York, and at his death was fifty-one years of age.

His parents, who were very well-to-do, educated him in Paris, and it was his boast that he could speak better French than English. He graduated at Annapolis with naval honors, but fate had other things in store for him, for after drifting around the world he landed in San Francisco in 1879 or 1880, and went on the stage, the well-known theatrical manager, and in the Spring of 1893 was engaged in Mr. Randall's employ in a small company. Broadway, he then remained with his old employer several months, going with Simon Williams, the burlesque manager, in whose employ he was when he died. He became prominent as a stage manager during his connection with Geo. W. Lederer, at the Casino, and with the Stars at the New York Theatre.

He was at the Casino that Lawrence created the parts of the chef and the reporter in "The Belle of New York," going with that organization to London, and in the British provinces playing the leading role previously created by the late Dan Daly. When the demand for the piece was so great that they wanted it played in Paris, in French, Mr. Lawrence staged it with a full French company, playing the leading part himself.

"After separating from Williams Mr. Sully joined Nellie Germon in a comedy sketch, and they played the leading variety theatres as headliners, from Coast to Coast, after which Mr. Sully drifted into comedies, playing the leading comedy parts in 'A Barrel of Money,' 'Skipped by the Light of the Moon,' 'A Bunch of Keys,' and others.

"In 1895 he joined Chas. E. Blaney's 'A Baggage Check' Co., for three seasons. Then joined Florence Bindley's Co., then Wallack's 'Cattle King' Co.

Seasons of 1900, '01 and '02, he played John James O'Grady, in "The Sunshine of Paradise Alley," with John Walsh. Seasons of 1903, '04, '05 and '06, he played Jem Mason, the leading character part in Nanville's "Human Hearts." The Fall of 1907, he joined Shubert's "Earl and the Girl" Co., playing the character of Dedham until the Spring of 1908. He went to Wallack's in a comedy sketch with his wife (Jane) Miller, until 1911, when he and his wife joined Chas. R. Reno's "Human Hearts" Co., by playing his original character, Jim Mason, and managing the show, and his wife playing the part of Samantha Logan for three seasons until the time Mr. Sully was stricken with pneumonia, which caused his death after a few days of illness, when the show disbanded, leaving his heart-broken wife alone among strangers.

**James Russell.**

James Russell, of the popular team of comedians known as the Russel Brothers, died Jan. 31. He and his brother, John, delighted people of this country for thirty-five years, and during most of that time appeared in the sketch called "The Irish Servant Girl." Their familiar quips about watering the gold fish, taking the cow out of the hammock, and the rest of their drolleries, and "Why 'The Two Orphans' is the saddest play I ever saw for fifty cents," made them favorites from the country to the country.

"On the strength of their popularity, the Russells opened their own theater, the "Russel," in New Haven, Conn., and became very popular. They

then moved to New York, and became very popular there. They remained here until 1901, when they left to the variety stage and got into a musical farce, but the venture was not successful. Three years ago James decided to retire because he did not recover his health after suffering a nervous breakdown. His brother also decided not to return to the stage.

James Russell was born Oct. 26, 1859. He had accumulated a fortune in his profession. Funeral services were held Feb. 2, in St. Bartholomew's Church, at Elmhurst.

**Ralph Dunstan.** An unsigned communication informs us that Ralph Dunstan, aged twenty-nine years, a popular Dutch comedian, of the team of Dunstan and Lee, died in Atlanta, Ga., Wednesday, Jan. 21, of tuberculosis, after a long illness. Interment was made in West View Cemetery in Atlanta.

**John B. Giesler.** Late of the Honey Boy Minstrels, is requested to communicate with Chas. R. Giesler, Co. K, First Inf., Schofield Barracks, Hawaii.

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ME LOVE YOU, YOU'VE GOT**

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That great big hit

**Lillian Lorraine's Hit** | **TAKE ME TO THAT  
BALLIN' THE JACK | TANGO TEA**

**MY HEART SHALL FIND YOUR HEART**

**LOVE'S MELODY**  
Another "Nights of Gladness"

**WHEN I WANT A LITTLE LOVIN'  
HONEY, HOW I LONG FOR YOU**

**DADDY HAS SWEETHEART**

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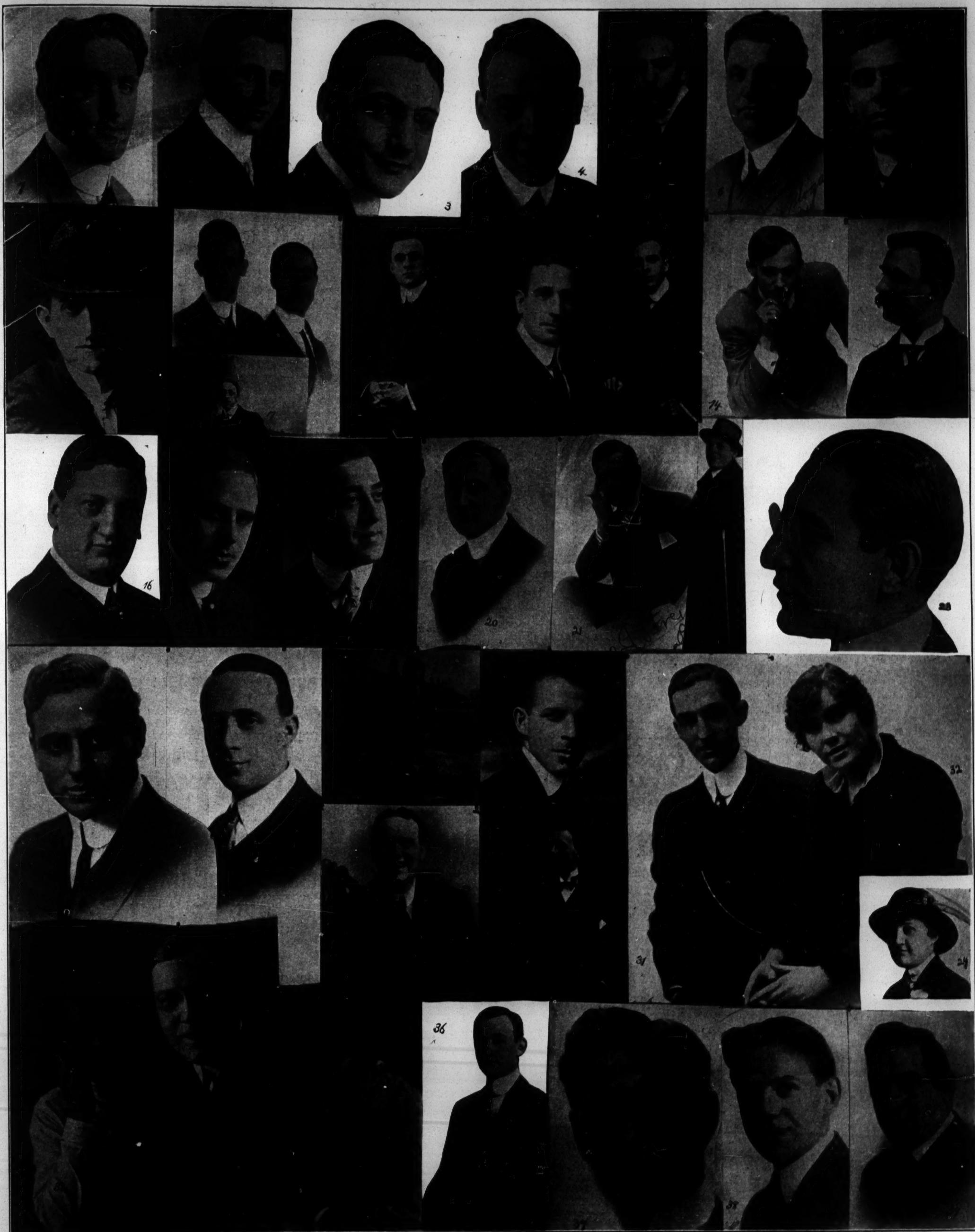
**Gustave Wieber**, a former well known baritone, and actively identified with the Arion Singing Society of Brooklyn, died last week at his home, 16 Judge Street, Williamsburg. He was fifty-seven years old, and was born in Germany.

**Carl Keever**, formerly a stage hand at the Nelson Theatre in Logansport, Ind., died last week in Tennessee, where he had been for his health. The remains were sent to Logansport, for burial.

**Oscar Lewis**, formerly of the vaudeville team of Green and Lewis, died at the home of his mother in Oregon, Ill., Jan. 29, from tuberculosis. He is survived by his wife (May Fleming) and two children.

**John B. Giesler**, late of the Honey Boy Minstrels, is requested to communicate with Chas. R. Giesler, Co. K, First Inf., Schofield Barracks, Hawaii.

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Jack Redmond

10—Jack McCoy  
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14—Don Ramsay  
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16—Melville Morris  
17—Dick Jess  
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19—Phil Kornheiser  
20—Phil Bush

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24—Edna Williams  
25—Herman Klein

26—Arthur Behim  
27—Ira Kessner  
28—Jeff Branen  
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30—Arthur Lange

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32—Mrs. Nat Vincent  
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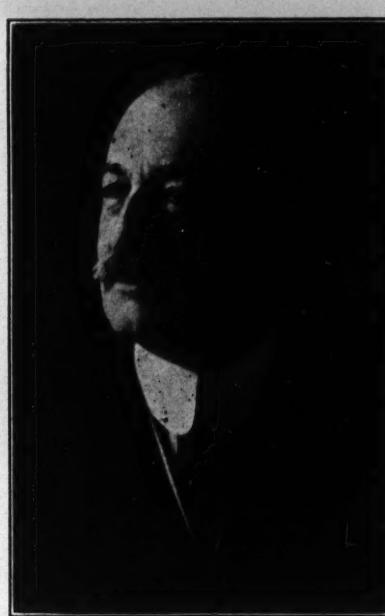
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FRED E. WRIGHT.

"A showman in every sense of the word," would best describe Fred E. Wright, at present manager of the Plymouth Theatre, Boston, and recently appointed in that capacity for the new Cort Theatre, in that city.

Mr. Wright, or better still, "Fred," as he is frequently addressed, has had a remarkable career. While his connections with the show business dates back many years, due to his early advent, his activities to-day would surpass the vigorous and ambitious youth, his hustling spirit being one of his many admirable characteristics.

Like the proverbial saying, Mr. Wright was "born for the show game." His keen analytical manner of sizing up the difficulties that as a rule present themselves, is marvelous. The best proof of this is in the big success achieved by the Plymouth Theatre, during its brief career under his management.

Even in the face of his intimate knowledge of the game he's never officious, nor does he shy at a suggestion. Moreover, he is human, big-hearted, and above all, absolutely on the square.

Perhaps there are but few of the younger generation of the present day playgoers who are cognizant of the fact that one of the biggest achievements in his early career was his management of Haverly's Famous Minstrels. He was at that time the youngest manager of the largest show in the world. He journeyed the troupe to England where it was booked for an engagement at the Drury Lane Theatre, in London. He later turned his attention to outdoor events, and promoted the first walking contest given under canvas in America. The event took place in Boston, and proved a big success. His connection in this department enabled him to discover Frank Hart, the colored pedestrian, whose walking records for years astounded the universe. He then became associated with Dan O'Leary, on the latter's return to this country after capturing the Ashby belt in London.

His next step was in the promotion of outdoor entertainments in Cincinnati. He remained there for nearly four years, and was wholly responsible for the construction of the mammoth Carnival Park in that city.

A business journey to New York offered him the opportunity to associate himself with "Charley" Hoyt, at that time the country's foremost playwright. He was assigned to the complete management of all of Hoyt's attractions. He handled every new show, from "The Midnight Bell" to the last play that Hoyt wrote. In all he was connected with the dramatist for more than ten years.

This was followed by the production of several plays. One of these, "York State Folks," proved one of the best rural plays ever written. At this time misfortune dealt a heavy blow to the manager, when Arthur Sildman, the author and star of the piece, died suddenly a few weeks after the play had received the unanimous praise of press and public. To add to his already calamity, a few months later Belle Arché, a star in another of his plays, also passed away.

His next big venture was the staging of the colossal spectacle, "The Fall of Babylon." The piece was staged in conjunction with the Barnum & Bailey Circus.

At this time the Shuberts, who were waging a bitter war against the "syndicate," and anxious to annex a real "live one," placed him in charge of numerous road attractions. From here he went to the Liebels, and has been with them ever since. He was in charge of William Hodge, in "The Man From Home" for six years. It was during its long record run in Boston when Mr. Wright foresaw the possibilities of another first class playhouse for that city. He had scarcely taken the matter under serious consideration when plans were already drawn for the reconstruction of the Plymouth Theatre. When the theatre was finally completed many skeptics declared that it could not pay, the belief being based upon the out-of-the-way location of the playhouse. But Wright, who is also known for his broad views, maintained that with the proper management and proper plays, any theatre might be made to pay. These claims were amply substantiated by the liberal profits that the theatre has since made.

Coincident with his career and connections with Boston, where he is familiarly known, Mr. Wright has managed the three plays that have established record runs in the city's theatrical history, namely, "A Temperance Town," twenty-four weeks; "The Man From Home," twenty-seven weeks, and "Disraeli," nineteen weeks. The latter piece achieved its long run at the Plymouth, while the other pieces were put on at the Park Theatre.

Aside from his fond admiration for his work he possesses a keen interest in the national game—a deep dyed-in-the-wool fan

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Is seen in vaudeville, in her new, delightful little song scene, entitled "The Tango Tease." Miss Des Roches only arrived in this country from Europe several weeks ago, with a real novelty act and a beautiful wardrobe of gowns, all made in Paris.

Miss Des Roches will be in this country only a short time, as she is booked to open in Paris, January, 1915.



WILLARD HUTCHINSON, ASSISTED BY LOTUS ROBB, IN "A LEAP YEAR LEAP."

## OUR LONDON LETTER.

HENRY GEORGE HIBBERT, SPECIAL CORRESPONDENT.

Clipper Bureau, 5 South Square Gray's Inn, London, W. C.

JAN. 31.

There is hardly a popular favorite of the dramatic stage that has not succumbed to vaudeville now. H. B. Irving is the last. It was no secret to his friends that Sir Henry Irving hated the very name of the music hall, and it is inconceivable that he could ever have stepped in one. But both his sons have given way. Lawrence has quite the vaudeville habit. H. B. Irving appeared at the Palace Theatre on Monday night in a one act play, adapted from the French by Cosmo Hamilton, entitled "The Vandyck." It was used for occasions by Sir Herbert Tree and Little Grossmith, and, in fact, suited much better than it suits its present exponents. Except for the salary, I would not say that vaudeville work could seriously attract "H. B." "The Vandyck" is a spurious picture adorning the apartment of a vulgar, wealthy collector. Other articles of virtue have great value. An eccentric visitor entered the apartment and behaved with the wildest extravagance. Soon there appeared a mad doctor and stalwart attendants, who claimed the strange creature as an escaped lunatic. The affrighted connoisseur fled, and promptly the intruders revealed themselves as ingenuous and daring burglars, with the pseudo-maniac for their chief. They stripped the apartment to the walls, but then left the Vandyck. For that they had no use. Irving was respectfully received: no more.

This bedroom staff is really becoming tiresome. Here it is again in "The New Leaf," by Charles Dickenson, produced at the Tivoli on Monday. The essential parties to the story are Monsieur and Madame Roussel, a semi-attached couple. Madame thought she would turn over a new leaf and devote her-

self to her husband anew. So she sent for her lover, Charles Monnery, to tell him so, and she received him in her bedroom, having prepared a generous supper to soften the blow. Oddly enough, Monsieur Roussel also decided to turn over a new leaf, and paid an utterly unexpected visit for the announcement of his intention. Charles was hidden away, Roussel cynically affected not to see him, and connived at his escape, knowing that Madame Charles was waiting outside. Upon the embraces of the re-united Roussells the curtain falls.

Bertie Sheldon, long time Tree's stage manager, now the Stoll producer, is mainly responsible for the newest revue, entitled "Oh! Joy." It has been tried on the road. On Monday it was put into the Coliseum program. It is a spacious affair, but it is capable of much improvement in humorous detail. The part of the heroine is entrusted to Pearl Barto, who came over, in the first instance, for the production of "Come Over Here," at the Opera House, but quickly came to cues with the managers. She features "Peg of My Heart" among her songs. The most important comic character is entrusted to George Crotty, an amusing fellow who blacks up. He sings "Get Out and Get Under." What "Oh! Joy" needs is something characteristic. There are about fifty so-called "revues" going 'round now, all cast in the same mould.

A case of immense importance to artists, and to the moving picture trade, occupied the law courts at the end of last week. The syndicate, of which Henry Tezzer is the head, secured a judgment against Will Evans, to the effect that an artist engaged by a manager for his exclusive services, may not duplicate his set at the picture houses. The syndicate declared that it wanted a decision, not a vindictive judgment; so the dam-



CHARLES E. NIXON,  
Director of Publicity for the Selig Polyscope  
Co., of Chicago.

ages were fixed at a quarter only. Evans, in his contract, which was made some time ago, and did not, accordingly cite motion pictures, agreed not to personally perform elsewhere (the usual "barbit" clause), not to send out number two companies with his sketches, and lot to permit undesirable situations on the same. Evans' contract at the moving pictures was with his masters, and helped advertise his work. George Monnay and Arthur Roberts, said that Evans' sketches, no more than their own, could not be said to be "reproduced" without the dialogue, and they did a lot of funny business in court to prove this. But Judge Ballache took the position that Evans' sketches depended mostly on his antics and facial expression, that the motion picture certainly reproduced the act and was in defiance of Evans' contract. As a matter of fact, the pictures are better than Evans' average performance, for he naturally put all he was worth in front of the camera. Judge Ballache's decision has created consternation. But it is not final. Evans immediately appealed to the higher court.

Scott and Whaley advise me of a big bunch of contracts with Moss Empires and other syndicates.

Claire Romaine, just home from Australia, gets to work in the Gulliver halls.

This is what a well known critic has to say in greeting of the "Traffic in Souls" film, now at the Holborn Empire:

"The White Slave Traffic seems to have afforded (in America) an excuse for hundred plays which, incidentally, mostly are immoral without qualification. \* \* \* It is not for me to depreciate the importance of 'The White Slave Traffic' as a 'burning question,' or to discuss it in any attitude save one—it is a subject emphatically unsuitable for treatment in the way of popular entertainment. The moving picture has been an active alms against morality and good taste. I am not inclined to set it in just as a corner when it tries to get acceptance for such a film as 'Traffic in Souls' on the plea that it is giving the public information likely to arouse its conscience to stimulate its indignation, to encourage its vigilance. Of course ninety-nine out of a hundred of the lurid sex novels and pamphlets which burden the book stalls are written in good faith and for the public information and amusement of a hundred readers derive and obtain more harm than good from their perusal. The cinematograph has such a splendid record as a popular educator, and such infinite possibilities, that to call such a film as 'Traffic in Souls' a popular educator is impudent, and the assurance that 'under no circumstances will a person under the age of sixteen be admitted to the performance' is simply an old showman's appeal to persons above that age."

Alfred Butt lately lent the Palace Theatre for an afternoon exhibition of a series of films designed to popularize the British army. It was so great a success that regular matinees have been put in order.

Zangwill's play, "The Melting Pot," was done at the Court Theatre on Monday afternoon, by a society for the encouragement of the uncommon drama, called the Play Actors. But it is not believed that "The Melting Pot" could ever make a popular hit here.

Seymour Hicks is to resume management. (?) with his wife, Elsie, Terris. They have joined Frank Curzon and together will operate the Prince of Wales' Theatre, beginning Feb. 3, with "Broadway Jones," which they have already played on the road. Mr. Hicks has a wallet of other plays.



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Bon Ton Singers and Entertainers.

One of the best acts of its kind in vaudeville, a hit on every bill. This clever team started in the show business six years ago with a musical comedy called "The Matinee Girls." Since that time they have played vaudeville, burlesque, musical comedy, and produced shows. Le Roy and Cahill have

played nearly all the vaudeville circuits in the West and Middle West.

Le Roy and Cahill had their New York opening at the Murray Hill Theatre several months ago, and have been playing the U. B. O. time without a lay-off. Lee Muckenfuss, at the Palace Theatre Building, New York, is handling the act.



A Scene from Essanay's Two-Reel Dramatic Subject,  
"LET NO MAN ESCAPE."  
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I'M GOING BACK TO ALABAMA IN THE SPRING

IN THE VALLEY OF THE MOON  
JUST A DREAM OF YOU DEAR  
MINE  
YOU'RE THE SWEETEST GIRL IN IRELAND

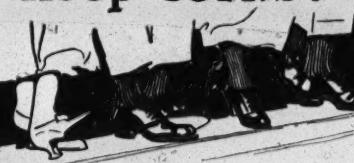
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"Any Little Girl That's a Nice Little Girl Is The Right Little Girl For Me"  
"Think It Over, Mary"  
"Good Night Nurse"  
"Rusty Can-o-Rag"  
"Let My Girl Alone"  
"Take Me With You, Cutie, and Forget To Bring Me Back"  
"I'm a Fireman's Love"  
"I Want A Postal Card From You"  
"Nobody Knows Where The Old Man Goes"  
"Cristo Columbo"  
"Not Me"  
"Let Me Have A Kiss Until To-Morrow"  
"Your Mother's Gone Away  
To Join The Army"  
"The English Rag"  
"There's A Little Church Around the Corner"

## SKETCHES

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Between  
46th and 47th Streets

## MONOLOGUES

Trixie Friganza	Frank Tinney
Bert Williams	Elizabeth M. Murray
Joe Welch	Stuart Barnes
"The Fourth Degree"	
Gus Edwards	"Kid Kabaret"
Rube Marguard and Blossom Seeley	Max Wit's "Court by Girls"
Barnes & Crawford	Yorke & Adams
Mccormack & Irving	Nellie V. Nichols
Rhoda & Crompton	Lewis & Dody
Farber Girls	
Emma Carus	
Morris & Allen	
Alice Hanson	
Keit & DeMont	Leona Stephens
Mae West	Blanche Colvin
Reine Davies	John Bunny
John Neff	Clarence Oliver
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Blank Family, and Mr. and Mrs. Vernon Castle in pictures

8: "In Old New York," Harry Rose, Usher Trio, Cecile, Edwina and Carr, Doisch and Russell, and Cyril Slapnicka.

OPHEUM (Ludwig Krels, mgr.) — The German Stock Co. presented "Die Kleine Hoheit" 8.

SHUFRIT (C. A. Newton, mgr.) — The Shubert Stock Co. present "The Country Boy" week of 9.

"The Boss" next.

GAYLY (J. W. Whitehead, mgr.) — The Big Jubilee is the attraction week of 8. Dreamland Burlesquers next.

CRYSTAL (Wm. Gray, mgr.) — Bill week of 9.

MAJESTIC (J. A. Higler, mgr.) — Bill week of 9.

ODIYA, Valerie Berger and company, Mack and Orth, Mae West, Scott and Keane, Kelli Duo, and Scott.

EMPIRE (Wm. F. Fitzgerald, mgr.) — Harry Hastings' Big Show 9-14. Ginger Girls next week.

LYRIC (G. S. Riggs, mgr.) — The usual mid changes of vaudeville acts and latest photoplays.

well. She is thirty-six. "But," she asks, "why should I, who have, as my friends, the Americans, say, no man ever goes to bed till my limbs become stiff and my hair gray? It is so much better, when one is able, to retire gracefully. It is one of the earliest things we learn on the stage, and it should be one of our latest accomplishments.

Some locations for Monday next, are: Joe Jackson, Palace Theatre; Pauline, Hippodrome, Manchester; Carlisle and Weymouth, Empire, Woolwich; Charles Hart, Tivoli; Friend and Downing, Palace, Cumberwell; Alexandra, Brighton; Bert Coote and company, Alhambra, Glasgow; Scott and Wylie, Palace, Manchester; Eddie Sheldene, Empire, Poplar; Anna Downing, Hippodrome, Putney; Seeley and West, Hippodrome, Woolwich; Bradford and Valentine, Empire, Newport; Houdini, Empire, Sheffield; Laura Gurnett, Empire, Stratford; Beth Tate, Hippodrome, Birmingham; Toby Claude, Hippodrome, Brighton; Bert Coote and company, Alhambra, Glasgow; Scott and Wylie, Palace, Manchester; Ada Reeve, Palace, Manchester; The Three Meers, Metropolitan Music Hall; Tom Edwards, Empire, Kingston.

Maurice Farkas is off on a tour of East Europe. He will sing at the pleasure resorts of the wealthy.

Madeleine Lucette Rivey, who has suffered greatly from neuritis, has gone to Biskra for a cure.

A committee of the Actors' Association has carefully entered into the Earls Court Indihibition Association, and issued a strongly worded resolution to the effect that it was due entirely to a ridiculous and inadequate capital.

Edward Pepl's sketch, "The Girl," was played, for the first time in this country, at the Victoria Palace on Monday, by Branden Hurst and company. It was well received.

According to *The Mex*, the monthly theatrical journal edited by Ellen Terry's son, Gordon Craig, "The Theatre of Variety" destroys the solemn, the sacred, and the sublime of art."

### THE CRINOLINE GIRL

Julian Eltinge was scheduled to open at the Apollo, Atlantic City, Feb. 9, assisted by Herbert Correll, Charles Morrison, Walter Horton, Herbert McKenzie, James C. Spottswood, Jos. S. Marks, Helen Lutterell, Mabel Turner, Grace Studiford, Augusta Scott, and others.

MILWAUKEE, WIS. — Davidson (Sherman Brown, mgr.) — "The Road to Happiness" is the attraction for week of Feb. 8. Fiske O'Hara, in "Dear Old Dublin," 15-18. "The Traffic" 19-21.

MAJESTIC (J. A. Higler, mgr.) — Bill week of 9.

ODIYA, Valerie Berger and company, Mack and Orth, Mae West, Scott and Keane, Kelli Duo, and Scott.

EMPIRE (Wm. Raynor, mgr.) — Bill week of

JEROME H. REMICK, President

F. E. BELCHER, Secretary

# JEROME H. REMICK & CO.

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We have published many wonderful songs but we really consider "REBECCA OF SUNNYBROOK FARM" the one best set of this season. SEYMOUR BROWN, writer of "You're a Great Big Blue Eyed Baby," "Oh You Beautiful Doll," "How Long Have You Been Married," and lots of other great songs, put forth his best effort when he wrote this wonderful lyric:

### "REBECCA OF SUNNYBROOK FARM."

#### FIRST VERSE

There's a farm upon a hill, down in Maine,  
And there a little girlie waits for me,  
Rebecca is her name.  
When we wandered down the lane, just we two,  
And she was grieving when I was leaving  
And then I promised to be true.

#### CHORUS

Where the honeysuckle vine twines itself around the door,  
A sweetheart mine, is waiting patiently for me;  
I can hear the whippoorwill,  
Tell me softly from the hill,  
Her mem'ry haunts you, Rebecca wants you,  
So come back to Sunnybrook Farm.

ALBERT GUMBLE, composer of "You're Never too Old To Love," "Flow Along River Tennessee," "When I Waltz with You," "Adam and Eve Had a Wonderful Time," etc., furnished one of the best melodies ever written for this great set of words.

We will have everybody singing this song just as soon they find out about it.

(\*) Singers using illustrated songs can secure slides for "REBECCA OF SUNNYBROOK FARM," at any of the Film Companies, or at our offices.

## OUR NEXT BEST NUMBER

IS A NEW KIND OF A SONG ENTITLED

# THE GOOD SHIP MARY ANN

BY TWO CHICAGO WRITERS, MISS GRACE LeBOY and MR. GUS KAHN

This song is famous for such wonderful stars as STELLA MAYHEW, RAE SAMUELS, ADELE RITCHIE, NORA BAYES, BLOSSOM SEELEY, CROSS & JOSEPHINE, THE FARBER SISTERS, BURKS & LORRAIN, and last but not least, the famous comedian, AL. JOLSON, of the Honeymoon Express Company. This song needs no other reference. Every act singing a light, fast dancing number, or a really slow Irish song can sing "The Good Ship Mary Ann." It's full of life, ginger, and a rattling good number. We also have this arranged double as a song, with a splendid double version written by GUS KAHN, the writer of the words.

(\*) SLIDE SINGERS: we have the "Good Ship Mary Ann," illustrated with sixteen wonderfully artistic slides, and it's ready now.

WE ALSO WISH TO ANNOUNCE through this paper that we have the greatest lot of Songs and Dances suitable for every kind of an act in vaudeville, and a complete catalogue of TANGOS, ONE-STEPs, TURKEY TROTs, and HESITATION WALTZes, etc. Here is a list of 15 of them.

FIRST LOVE, Hesitation Waltz..... ABE HOLZMAN  
BUENOS AYRES, Tango..... ARTHUR N. GREEN  
JARDIN D'AMOUR, Waltz..... LUELLA L. MOORE  
PASS THE PICKLE, Tango..... GRACE LeBOY  
SEPTEMBER MORN, Valse Au Matin..... H. I. MARSHALL  
JAMAIS TROP, Tango..... OTTO FREY  
NOTORIETY, One Step..... K. L. WIDMER  
TICKLE THE IVORIES, Rag..... WALLIE HERZER

THE WHIP, March..... ABE HOLZMAN  
SOME BABY, One Step..... JULES LENZBERG  
HORSE TROT, American Dance..... URIEL DAVIS  
RAG, BABY MINE, Rag..... GEORGE BOTSFORD  
THE DREAM TANGO, Tango Argentino..... URIEL DAVIS  
HUNGARIAN RAG, Rag..... JULIUS LENZBERG  
BEAUX ESPRITS, One Step..... C. T. TOMPKINS

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## ALMA, WHERE DO YOU LIVE?

## THE ONLY SON

## THE CLIMAX

## JIMMY, JR.

## SEVEN SISTERS

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EDW. C. WALLER

American Theatre

COUNCIL BLUFFS, IOWA

## STOCK NEWS

"BROWN OF HARVARD" the great college play, will be the attraction week ending Feb. 7, at the Majestic, Erie, Pa., under the management of Elber & Shee. Carolyn Gates and Richard Morgan are playing the leads with this company.

"THE LITTLE MINISTER," J. M. Barrie's greatest success, will be the attraction at Poll's, Washington, D. C., week ending Feb. 14, under the management of James Thatchier. Richard Buehler succeeds Elmer in the leads, supported by a most excellent cast.

"THE YANKEE CONSUL," a rollicking revel of merriment and melody, was most successfully used week ending Feb. 7, at the Broadway, Springfield, Mass., under the management of Nathan Goldstein.

"SHERLOCK HOLMES," William Gillette's great detective play, was presented at the Evanston Theatre, Evanston, Ill., week ending Feb. 7. H. L. Minturn is manager of the company and plays the leads.

"MADAME SHERRY" was most successfully played by the Morton Stock Company, at the Lyceum, Scranton, Pa., week Feb. 7. Owning to the large demand for seats an extra matinee had to be given.

"REJUVENATION OF AUNT MARY" was used week ending Feb. 7, at the Duquesne, Pittsburgh, Pa. Irene Onder and Thurston Hall played the leads. This is Mr. Hall's farewell appearance in Pittsburgh.

"BECAUSE SHE LOVED HIM SO," by William Gillette, played to big business week ending Feb. 7, at the Orpheum, Nashville, Tenn., with (Miss) Billy Long playing the lead. The company is under the management of Jake Wells.

"THE MAN WHO OWNS RAGDOLL" was played with great success week ending Feb. 7, at the Suburb, Milwaukee, Wis., under the management of O. A. Norton.

"THE SERVANT IN THE HOUSE," Charles Rann Kennedy's great religious play, was used week ending Feb. 7, at the Auditorium, Kansas City, Mo., under the management of Otto Miller.

"THE COLLEGE WIDOW," by the Shuberts, at the Denham, Denver, Colo., week ending Feb. 14, with Eva Lang playing the lead. All productions are staged under the personal direction of O. D. Woodward.

"THE STRENGTH OF THE WEAK" will be the attraction at the Shubert, St. Paul, Minn., week ending Feb. 14, with Florence Roberts playing the lead. This is the first week for Miss Roberts at this theatre.

"THE LITTLE MINISTER" was produced week ending Feb. 7 at the Orpheum, Newark, N. J., with Mabel Brownell and Clifford Stock playing the leads. The company is under the management of M. S. Schlesinger.

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stock company at the Auditorium, Pittsburgh, Mason Stock company Feb. 7. The company is under the management of Thomas J. Soriero.

"THE BARRIER," Rex Beach's play of the Northwest, played to capacity week ending Feb. 7, at the Academy of Music, Halifax, N. S., under the management of J. F. O'Connell.

"THE STRANGER," which is getting to be quite a popular stock play, has been selected by Paul Green to open the stock company with at the Prospect, New York City, week ending Feb. 14, with Bowden Hall and Mae Demarest playing the leads.

"THE GREAT DIVIDE" will be the attraction at the Duquesne, Pittsburgh, Pa., week ending Feb. 21, with H. L. Minturn playing the leading part, supported by a most excellent company.

"THE MIND" will be the attraction at the Duquesne, Pittsburgh, Pa., week ending Feb. 21, with H. L. Minturn playing the leading part, supported by a most excellent company.

"THE DUCHESS OF DENEY" is a romance of the stage, under the direction of Edna Dudley.

EDNA BAKER, leading woman of the Broadway Stock Co., in Springfield, Mass., has retired from the cast for the time the stock is playing musical comedies, and is on a business trip to New York and Chicago. She will return to the company Feb. 23.

FRIENDS of Teresa Dale, of the Broadway Stock Co., of Springfield, Mass., will be pleased to learn that she is convalescent after a serious illness.

THE HARRY SHERMAN Stock Co. is the new name for the Sherman-Smith Stock Co.

DIXIE STUYVESANT joined the Star Theatre Stock Co. at Kingston, N. Y., playing juveniles. Represents business good, and sends best wishes to all friends.

"THE MIND" the play of "Thrills" by Daniel Carter, formerly played by Edmund Breen, will be the attraction at the Crescent Theatre, Brooklyn, N. Y., week ending Feb. 28.

"YORK STATE POLICE," by Arthur Sidman, was used week ending Feb. 7, at the Dasher Lamergan Players, at Hathaway's, New Bedford, Mass.

Alfred Breen, Eddie Phelan, John Merhan and Jack Breen played the leads, supported by the entire ensemble of the Lamergan Players.

"THE ROYAL MOUNTED," a romance of the Far North, by Cecil B. DeMille, will be used by the Auditorium Stock Company, at the Auditorium, Lynn, Mass., week ending Feb. 14, under the management of Al Jones. All plays are staged under the personal direction of Albert Lando.

"THEY WERE YOUNG" was in "Flower" will be the attraction week ending Feb. 21, at the Kendal Weston.

"GRAUSTARK" played to capacity week ending Feb. 7, at the Gailey, Hoboken, N. J., where the Theo. Lord Company are installed. Edna Mae Jackson and Julia Noe play the leads.

"THE ROYAL MOUNTED" was produced Feb. 7, at the Duchess, Cleveland, O., by (Mrs.) Percy Haswell and her excellent company.

"THE NINETEEN AND NINE" Ramsey North's play, which is full of "thrills," was used by the new Dorothy Vernon and "Hardon Hall" was used with great success by Vaughan Glaser and his excellent company at the Metropolitan, Cleveland, O., under the management of Al Jones. The play was staged under the personal direction of Albert Lando.

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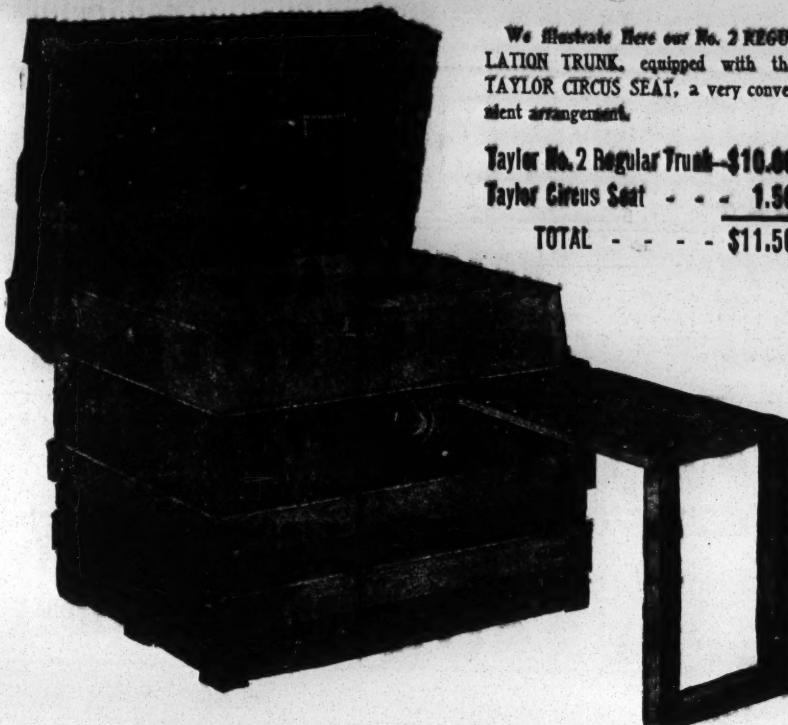
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"THEY WERE YOUNG"

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SOMETHING. Dif. \$1,400.00 with eight performances at the new Wilson Theatre, Tyrone, Pa., last week. OTHER RECORD BUSINESS: Millville, N. J., 30 weeks; Bridgeport, A. I., 14 weeks; Martinsburg, W. Va., 5 weeks; Chambersburg, Pa., 6 weeks. Managers of theatres and plays, what have you to say?

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## NEW YORK CITY.

### "WHEN CLAUDIA SMILES."

Thirty-ethat Street (Maryland White, ten, mgr.)—When Claudia Smiles, a farce (with songs) in three acts, by Anne Caldwell, produced on Monday night, Feb. 2, by Fredrick McKay, with this cast: Claudia Rogers, Blanche Ring, Harry Conroy, Charles D. Hoffman, Mahlon Hamilton, Charles D. Hoffman, Charles J. Wimberger, "Sunny" Van Tyne, John J. Scanell, Scolastica Bocchetti, Del Mendonca.

Alice Hoffman, R. M. Doffiver, Bertha Mann, Anna Leibach, Florence Edney, Mme. Verdi, Cynthia, Harry Hillard, others in the company include: William Keeler, Charles Silber, James Minnehan, Albert Byrnes, Paul Dauber, Cleo Le Sane, Claire Heermann, Ray Daly, Eva Sasser, Dolores Parquette, Gladys Preston, Pearl Evans, Marie Callahan, Clara Weston, Peggy Conroy, Evelyn Head, Emma McGrath, Harry Delmar, Harry Weisser, Harry Neesler, Edwin H. Weis, Edward Clyde, Jack Costello.

Not only is "When Claudia Smiles" a good show, she has for its principal entertainer one of the cleverest women of the English speaking stage—Blanche Ring. Miss Ring is the life of the show, and every minute that she is on the stage the audience enjoys itself hugely. Personality is Blanche Ring's middle name. She is not on the stage ten minutes before she "gets" you. And when it comes to putting a song "over," she has few equals and certainly no superior. To hear her sing "Why is the Ocean So Near the Shore?" is a genuine pleasure. This song will be one of the greatest hits to ring out all the winter. Another song bearing all the earmarks of popularity is called "If They'd Only Bring Old Ireland Over Here," was also sung by Miss Ring. At the end of act one she sang a song with great success called "The Flower Garden Ball," while the members of the company were turkey-trouting.

Miss Ring does not, however, depend upon her songs to score. She is a comedienne of rare talent. She does many funny things in this—the funniest being her monologue of a Southern girl telling of her more prosperous days on the old plantation—the kind of talk which invariably precedes a "trot." Miss Ring's Mason and Dixon dialect was a hit.

Miss Caldwell, the author of "When Claudia Smiles," acknowledges on the house program that her work was founded upon one of Leo D'Utriacchia's farces. (The play was "Vivian's Fagots," in which Vivian's Fagots started some years ago.)

Miss Ring plays a good deal of dash

in this play. Rogers, a show girl, who is divorced from her husband. She thinks that she can win him back by making him jealous. So she flirts with two elderly men, each of whom thinks that the other is Claudia's father. Her plans win and she marries her husband.

Harry Conroy is the principal comedian, and is very funny as Frederic W. Walker. It is a typical Conroy role and he plays it splendidly.

Anne Laughlin was given a warm reception, for this pretty and dainty actress has not been seen on the stage in some time. She played an ingénue role with much charm and danced gracefully. Her singing voice is weak and she did not do her song, "Boys, Boys, Boys," full justice.

John J. Scanell scored in a small role and captured much applause by his really wonderful eccentricity.

R. M. Doffiver made his small role—that of a South American—stand out prominently, and Charles J. Wimberger (Miss Ring's husband in real life) was satisfactory in the role of a jealous German lover.

Florence Edney, a clever character actress, wasted her talents on a small role.

The other roles are unimportant. Business has been excellent and the engagement bids fair to be successful. The second week began Monday, Feb. 9.

Kelley.

PALACE (Elmer F. Rogers, mgr.)—This week's bill includes: Blanche Bates, "In Half an Hour"; Jack Wilson and company, "Caluloid Sara," Joe Howard and Mabel McNamee, "La Ballet Classique"; Mary Elizabeth, Lou Lockett and Jack Wilson, and the Beebees.

Froeth's 21st Avenue (Gus McNamee, mgr.)—On the bill are: Emma Caron, assisted by Carl Randolph; "Woman Progress," with Ruth Allen; Harry Green, the Versatile Trio, Brooks and Bowen, Charles and Adelaide Wilson, the Poens, Wadsworth and Sister, and a three reel film, "Ben Bolt."

Adelaide and Julius and the Minkies also

includes: Fred Karno's "Night in a Music Box"; Frank Sheridan, in "Blackmail"; Rosalie's Lunatic Bakers, the Nichols Sisters, the Chadwick Trio, Anna Chandler, Rinaldo, Mme. Amets, in the Badman Dance; the Castle motion pictures, Hickey Brothers, Ed. Vinton and "Buster," Mayme Remington and Pickles, Hopkins and Axelby company, Irene Wallace, the Argentine Trio, and Harry Ladd.

Colonial (Sam Tinker, mgr.)—Olve Petrova, Rob T. Haines and company, Clark and Bergman, "Trained Nurses," Ed. Wynn and company, Rice and Cullen, Millie Collins, Schoeller and Dickinson, Carl Eugene Troupe, and the Musical Avolos.

### CLIPPER REGISTRY.

Low Stafford requests that we publish the fact that he registered his title, "The New German," with this Office, Baudury Bureau, on Feb. 1, 1913.

♦ ♦ ♦

ON ACCOUNT OF THE EARLY CLOSING OF OUR FORMS FOR THIS ISSUE, A NUMBER OF REVIEWS AND ITEMS HAD TO BE OMITTED. EDITOR.

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Ott, Bob (J. W. Gorham, mgr.)—Hanover, Pa., 12-14, Cumberland, Md., 16-21. Toy's Mus. Com. Co.—Greenfield, Mass., 9-14.

VAUDEVILLE SHOWS.

Dealy, Gaby—Cleveland 12-14, Buffalo 16-21. Lauder, Harry—Omaha, Neb., 12, St. Joseph, Mo., 13. Ling, Alice, Co.—Columbus, O., 12-14. Tamay, Eva, Co.—American Music Hall, Chicago, 9-21. Thaw, Evelyn Nesbit—Norfolk, Va., 12, Charlotte, N. C., 14.

BURLESQUE SHOWS.

Progressive Wheel.

Blanche Baird's Big Show (Dunn & Levy, mgrs.)

Lay of 9-14, New Englewood, Chicago, 16-21.

Broadway Belles (Joe Oppenheimer, mgr.)—Majestic, Indianapolis, 9-14, Gayety, St. Louis, 16-21.

Crusoe Girls (Sam Robinson, mgr.)—Howard, Boston 9-14, G. O. H., Boston, 16-21.

Dandy Girls (Maxine Astor, mgr.)—People's, Phila., 9-14, Victoria, Pittsburgh, 16-21.

Eva Mull's Big Beauty Show (Lewis Talbot, mgr.)—Trocadero, Phila., 9-14, Broad Street, Trenton, 16-21.

Follies of Pleasure (Stahl & Bernstein, mgrs.)—Empire, Pittsfield, 9-11, Empire, Holyoke, 12-14, Howard, Boston, 16-21.

Girls of the Follies (Harry M. Strouse, mgr.)—Willis Wood, Kansas City, 9-14, lay off 16-21.

Girls from Joyland (Lou Stark, mgr.)—Gayety, St. Louis, 9-14, Willis Wood, Kansas City, 16-21.

High Life Girls (Frank Calder, mgr.)—Olympic, Cincinnati, 9-14, Majestic, Indianapolis, 16-21.

Honey Girls (Hughie Bernard, mgr.)—Gotham, New York, 9-14, Olympic, New York, 12-21.

Jack Reid's Progressive Girls (Fred Rider, mgr.)—Haymarket, Chicago, 9-14, Cadillac, Detroit, 16-21.

Monte Carlo Girls (Tom D. Sullivan, mgr.)—New Englewood, Chicago, 9-14, Haymarket.

Mischief Makers—Jean Bedin's—Star, Toronto, 9-14, Garden, Buffalo, 16-21.

Mirth Makers (Hatch & Beatty, mgrs.)—Garden, Buffalo, 9-14, Armory, Binghamton, 16-18, Van Custer, Schenectady, 19-21.

Parisian Beauties (Slim Williams, mgr.)—Olympic, New York, 9-14, Trocadero, Phila., 16-21.

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Parisian Beauties (Sue, All Nations (Sol Myers, mgr.)—Armory, Binghamton, 9-14, Van Custer, Schenectady, 12-14, Empire, Pittsfield, 16-18, Empire, Holyoke 19-21.

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## IN MELODY LANE.

BY JACK EDWARD

**BOSTON AND NEWARK FOLLOW CHICAGO'S LEAD IN ENTERING WRITERS FOR CUP CONTEST.**

**JOE M. DALY OF BOSTON, AND GEORGE E. JOHNSON, OF NEWARK, N. J., THE TWO ENTRIES IN CONTEST.**

That the announcement last week of a Chicago publisher entering his writer in the song writers' contest for THE CLIPPER's silver loving cup, which will be presented to the winner of the theatrical novelty hall of the Dick Jess Association at Madison Casino, Tremont and Washington Avenue, proved on Tuesday evening, March 19, caused stir in the music publishing world can readily be seen by the fact of two out-of-town publishers having sent their entries past haste in fear of being omitted from the affair.

The two new entries who have decided to show their wares in an effort to carry off the cup are Joe M. Daly, the prominent Boston writer and publisher, who will sing his sensational ballad, "In the Heart of the City That Has No Heart," and George E. Johnson, of Newark, N. J., a newcomer in the song world, who will feature one of his latest compositions. The willingness with which the out-of-town publishers have entered their songs and writers is another proof that the contest will be held strictly on the level, and that everyone will have an equal chance in this novel contest, where song writers themselves will battle for the cup.

### CEP WRITERS FOLLOW SUIT.

The earnestness of the out-of-town entries has thrown a score into the prominent city writers. Since the last issue of THE CLIPPER the following have signified their intention of making an effort to lift the cup: L. Wolfe Gilbert, the writer of "Robert E. Lee," etc.; Henry J. Marshall, writer of "Be My Baby Bumble Bee," etc., and Charles McCarron, the writer of Reine Davis' big hit, "The Ragtime Ride of Paul Revere." The total list of entries at this date include: Ray Walker, Tommy Gray, Gus Edwards, Harry Williams, Billy Tracey, Henry Marshall, Charlie McCarron, L. Wolfe Gilbert, and two new outside entries, Joe M. Daly and George E. Johnson. Keep your eye on the list and watch it grow week by week.

### CUP A BEAUTIFUL TROPHY.

The cup which will be presented to the winner is perhaps the most beautiful and artistic loving cup that has ever been given as a prize at a song contest. The cup was designed especially by the Queen City Silver Company, of Cincinnati, O. It is sixteen inches in height, gold lines, burnished, and has three French gray handles. It is a trophy well worth trying for, with this beautiful cup and the prestige that it will bring the winner, goes the title of champion of America. So come along, boys. Send in your entry for the greatest contest of all times, to be held at the theatrical novelty hall of the Dick Jess Association, Madison Casino, Westchester, near Prospect Avenue, Bronx, on Tuesday evening, March 19, 1914.

### ON A FLYING TRIP.

Ruby Cowan took a flying trip to Baltimore to witness the opening of the Ringlet show. Mr. Cowan is the composer of the music.

### CALLING THE TURN.

Jack Giegas, alias "Simon Legree," is the slave driver of the Feist office, but the only difference is that Jack sometimes works himself. The name was tacked on Jack some time ago by a few of the boys, and to show how popular this boy is every cabaret and artist visiting the office have acquired the habit.

### MAKING HIS MARK IN THE EAST.

Roger Graham, the professional manager of the Theodore Morse Music Co., is a new comer in the East; in fact, he has only been in the big city about five months, but, believe me, he has done wonders in that short space of time.

He is hard at work on his firm's latest number, called "You Can't Get Away from It," and each week adds a dozen or more big acts to the already long list of those using this remarkable number.

### ROCCO VOCCO'S GOOD WORK.

Phil Kornbeiser, manager for Lee Feist, received a wire from his Western manager, Rocco Vocco, last week, stating that he had Al. Johnson put on "I'm on My Way to Manay," and says that Johnson made the hit of his career with this natural hit.

### THAT NEW BALLAD.

"You Broke My Heart to Pass the Time Away," the new ballad by Al. Pinastros, and published by Feist, has made such a good impression that the dailies have already taken it up and are running half page illustrated write-ups.

It seems to be one of those usual "Feist" ballads that should clean up.

### SPEAKS FOR ITSELF.

Following is an extract of a letter just received by Jas. W. Stern & Co. from T. P. O'Connor, leader of orchestra at the Olympia, Detroit, Mich.:

"I am writing to let you know the tremendous reception which your 'Nights of Gladness' receives daily. When you can make the audience in a strictly motion picture house applaud a number, forcing encore after encore, it is going some. It was a riot with a capital R. 'Some Day' is also an applause winner every time it is played. To put a fitting end to the performance I am using 'Some Smoke.' Nuf said."

### MR. AND MRS. WOTSFORD

REINTERVIEW

George E. Wotfurd, writer of such well known songs as "Grizzly Bear," "Black and White Dog," "Blithe Nellie" and "Sailing Down the Chesapeake Bay," and his charming wife entertained about forty of their friends to a dinner party at their uptown apartment, Thursday night, Feb. 5, the occasion being their tenth wedding anniversary. Everybody

was in a Blanche Ring way with this number, using about a dozen choruses.

George Mack and Frank Sullivan are at the Lyric, Buffalo, cleaning up with "If They'd Only Moved Old Ireland Over Here," and is stirring things up in a Blanche Ring way with this number, using about a dozen choruses.

Sam Ash, at Poll's, Bridgeport, is singing with phenomenal success the ballad hit of the day, "If I Had My Way."

Al. Herman, in Indianapolis this week, is a riot with "On the Honey-Moon Express."

May Harris, at the Lafayette Theatre, had everybody singing "If I Had My Way" and stated it is the most beautiful ballad she has used in years.

George Sidney writes that "On the Honey-Moon Express" is still the feature number of his "Izzzy" Co.

### NORMAN SIGNS.

C. E. Norman has signed with the Buckeye Music Co. and has turned over to them his latest composition, entitled "That Is Why I Love You." The song has already shown big and the publishers expect big doings with it.

### Burlesque News.

#### FAY ST. CLAIR LEAVES TAXI GIRLS.

Fay St. Clair, who has been with the Hurtig & Seaman's Taxi Girls Co. since the beginning of the season, suddenly left the show at the People's Palace, New York, Feb. 2.

An latest news with Marge Rosenthal, of the Taxi Girls, The Clippes representative was informed that Miss St. Clair had been given her two weekly notices on Monday, Feb. 2, the same night she left the show, and had not made her appearance since. It seems she called around at the theatre the following morning while no one was there, and took her trunk and all her belongings away.

Fortunately for Manager Rosenthal he had a clever young lady playing in the chorus, by the name of Ethel Marmont, who jumped right in and filled the gap left yesterday by Miss St. Clair. Miss Marmont is a pretty woman of the burlesque type, and the right height for a leading woman. She is also there with the voice, and puts numbers over well.

### LOX CLUB CHARTERED.

The application to the Secretary of State for a charter for the Lox Club was acted upon in Albany, Feb. 5, and a certificate of incorporation, handsomely framed, now decorates the wall of the diamond palace. By-laws, rules and regulations are being drawn up by a lawyer, and the Lox will be known as a social club for burlesque folks. A committee headed by Wash Martin is making arrangements to open clubrooms above the diamond palace, 711 Seventh Avenue. A small fee will be charged for initiation, and dues will be decided on at a later date.

Wash Martin, acting president, will consider applications.

Special news pertaining to the Lox will appear in THE CLIPPER from week to week.

### THE BROADWAY GIRLS.

"Tinkie's Troubles," at the Columbia, includes: George P. Murphy, Jimmy Conover, Billy Armstrong, Sol Powder, Bert Capman, Ed. Windham, Chas. Frank, Roby Bailey, Kathryn Howard, Pam Smith, and the rest of the cast. The show will be fully reviewed next week.

With the Social Mads at the Columbia, New York, next week, will be George Stone, Ella Pillard, Billy Baker, Marty Stevens, Billy Foster, Frances Lee, Jack Pillard, and the Four Haley Sisters.

### JACK LONDON AND BURLESQUERS IN AUTO SPILL.

Jack London, the well known novelist, while entertaining with a party of friends, including Louis Untermeyer and John Blair, of the Bon Ton Co., met with an accident. He was nearly proved serious. His big touring car crashed into a taxicab on upper Broadway, but outside of a severe shaking up the party were uninjured.

### TWO ELORENE BELMONT'S.

Florence Belmont wishes it announced that there are two girls by that name in burlesque.

The girl who was mixed up in the shooting affair in Brooklyn was a member of the Dave Marion Co. The other Florence Belmont is with the Girls from Hugleyland Co.

BOB FERRIERMONS and son are a special treat with Eva Mall's Girls from Maxima, at the Trocadero, Philadelphia, this week.

The Girls will repeat over the Progressive circuit at the Franklin, Boston, Feb. 23.

FRANK ABOTT, of the People's, New York, will be producing a benefit Sunday night, March 22.

CHAR. KORNBERG of the Palace of Pleasure, will go with a circus again next Summer.

FANNIE J. WICKERS, of the Belmont Show, died suddenly, Feb. 3, of heart disease.

ALICE BROWN, "the million dollar trump," was served with papers for absolute divorce from Maxine Raymond, the ten million dollar beauty. Herman Druck, attorney for Maxine Raymond, served the papers at the Olympia Theatre, Feb. 5.

LEON BRAUNSTEIN, well known to burlesque fans, is now managing the "Traffic in Souls" pictures, playing Western time.

MARION DEMPSEY will close with the Cabaret Girls in Philadelphia, Feb. 14, on account of ill health.

## Jacobs & Jermon's Enterprises

### Columbia Theater Building

Broadway and 47th St., New York

### SALLY HITE & REFLOW MABEL TANGOES EXPERT EXPONENTS

WITH THE

### "DANDY GIRLS"

THERE'S A THOUSAND IMITATORS BUT ONLY ONE

### LEW KELLY

#### THE DOPE

Heading the JACK SINGER'S BEHMAN SHOW

AT LIBERTY SEASON 1914-15

DAN HEALY

MANAGEMENT OF

### DAVE GORDON

814 COLUMBIA THEATRE BLDG., NEW YORK

Watch us run this Ad. to a page.

AL. H. WOODS Saw Me Work!

AL. H. WOODS Immediately Signed Me!

AL. H. WOODS Will Place Me With "POTASH AND PERLMUTTER" Next Season

So I Should Worry!

### MEYER HARRIS

Doing well in vaudeville for the balance of this season.

TELEPHONE 3445 BELMROSE.

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3021 THIRD AVENUE, Opp. Miner's Theatre, cor. 155th St., New York.

HIGH CLASS CABARET EVERY EVENING.

# MOTION PICTURE DEPARTMENT

MARRY ENNIS, REPRESENTATIVE.

## "Our Mutual Girl" With New York's District Attorney and Chief Detective



### STUDIO LIGHTS.

#### THE GUY AT THE CRANK.

BY ERNEST BADE.

(Operators at the Hanna Theatre, Hanna, Alberta, Can. Y.)

Did you ever go to a picture show,  
We sit in the dark and stare,  
And wonder how it is electron.  
The pictures get up there?  
It isn't the soft, slick manager  
Whom you have to thank;  
It's the half-baked, oily son-of-a-gum,  
Who cusses and twists the crank.

He goes to his little two-by-four,  
Iron-kneed like a prison cell;  
He starts to make the film chase through,  
And soon it's brother than-well;  
You talk of the steamship stoker,  
And the heat of his fire's bank;  
But the stoker's dream is like ice cream  
To the chump who turns the crank.

To the picture show is where you go  
To sit in the dark and stare;  
You forget about another world outside  
When you're sure you're there;  
You watch the actors play their parts;  
To you it is all a dream;  
But it's very real to the guy at the wheel  
Of the picture show machine.

Oh, where do operators go?  
When the leave this vale of tears?  
Is there some cool place in celestial space  
Where they pass their after years?  
Or do they mingle with the throng  
Where sublunars fumes are dank  
And hear Old Nick, when the fumes are thick?  
Shout: "Hey, there, twist the crank!"

[ED. NOTE.—The above poem appeared in the program of the M. P. operators' ball of Pekin and Peoria, Ill., Local 75, I. A. T. S. E.]

JUDGING from local newspaper accounts, the ball which was held Jan. 28 in the Shrine Temple, Peoria, Ill., was a genuine success.

CHARLES ARLING, Pathé player, is one man to whom the word mother-in-law is no terror. Last Summer, while spending his vacation in California, he was canoeing with his wife and her mother when the canoe upset in the rapids of the river. Mrs. Arling swam and was able to make her way to the shore without difficulty, but her mother was helpless. Arling is so used to playing the hero in Pathé productions that the part came natural to him, and he safely brought his mother-in-law to the shore. The other day he received at the Pathé studio a handsome diamond studded watch charm with the inscription: "From your grateful mother-in-law." Arling says the old joke about mother-in-laws are "way off."

SIXTY-THREE attentive listeners, with Rosemary They as the speaker, and the trials, tribulations and compensations of a film favorite as the subject—thus was the film at the annual dinner of the Stage Club in New York last week. The girl students of all the arts who make up the club then warmly applauded the gifted Lubin leading woman, and she was acknowledged the most successful member the club has ever sponsored.

LAWRENCE S. McCLOSKEY, author and editor for Lubin, to whom picture enthusiasts owe thanks for having written for Arthur V. Johnson some of the happiest roles in his repertoire, has recently handed to Johnson the script of his latest comedy, "Lord Algy." He has created a character unlike any ever assumed by the Lubin star, with the result that all concerned are working with him to make it another Johnson-McCloskey hit.

ETHEL CLAYTON, now playing leads in the Lubin productions of the Charles Klein plays, is a bona fide motorist. She really owns a car which she values all the more because she purchased it with her savings. When at the studio the actress can be seen riding through the park in her green and red Model A, a state of red (unless it's white) speedster can register. However, her acquaintances with the city officials enables Miss Clayton to enjoy a special permit with no speed limit specified. Her delicately glowing complexion and clear blue eyes are the fortunate result.

"THE CONSPIRACY," of a \$4,000,000 "DOWRY," a four-reel Paris-Eclair production, is another early release scheduled by the World Special Films Corporation.

J. K. Bunker has resigned as auditor of the World Special Films Corporation, to assume a like position with the Eclectic Film Company.

JOSEPH W. SMILEY, of the Lubin staff of Directors, has just finished the production of a picture upon which he expects to earn more than his customary energy and cash. It is a big story, vigorous, yet full of heart, and will probably release in three reels. "The Rock of Hell" by Norbert Lusk involves a number of interesting characters in their relation to what the title obviously suggests—money. The chief players are Edward Peil,

MARRY ENNIS, REPRESENTATIVE.

### MAKING UP FOR THE MOVIES.

BY HUGH JEFFREY.

(Character Lead, Ramo Films.)

Making up for the movies has now become a distinct art in itself, yet, strangely enough, not one photoplay actor out of fifty has the slightest knowledge of the use of grease paint for screen purposes. Time after time I have visited the photo-players and seen actors, who were supposed to be made up for a character part, whose faces looked more like a railway junction than anything else. It seemed as though their sole idea was to cover their face with bases, and to and behold, they were out men.

I know many of my old friends in the "legitimate" will smile when they read this, because they well know that I was about the funniest individual with regard to make-up that ever happened. I have spent as much as two hours on one make-up alone. It has always been a source of constant study to me, and I am still learning. When I entered the ranks of the photoplay I, of course, had to change my ideas somewhat with regard to colors, but the fundamental principle remains precisely the same: To my mind the best rule to observe for making up any character is that when you have finished there should not be such a thing as a distinct line on the face at all, but a succession of carefully blended highlights and shadows.

Even wrinkles should not be a finely drawn shadow. It has been said of one great actor who is known as a master of the art of make-up, that he does not use shadows at all, only highlights, which do, as a matter of fact, create their own shadows.

This, however, is not possible for screen purposes, because I have tried it. Now as to the colors I personally use and how they are as follows: I have found that the number six (6) of oil well known German make of grease paint to be absolutely the best groundwork for a character make-up. For my shadows I use lake, and right here let me give you a tip on making a wrinkle or a fine shadow. You may or may not have noticed

DENVER'S NEW THEATRE.

The new United States photoplay theatre, in Denver, Colo., which rivals in beauty and splendor of interior design any playhouse in the West, threw open its doors to the public, Saturday, Feb. 8, with the photographic reproduction of George Kreh's internationally famous play, "The Lion and the Mouse," produced in six acts by the Lubin Players.

OSCAR BAGLE, who has worked continuously in producing since he came to the Selig studios, two years ago, has finally taken the advice of his physician and gone on a trip to tropical waters, where he hopes to restore his energies. Mr. and Mrs. Bagle will spend quite a time on the Isthmus of Panama, and then go to the Bahamas, returning here the last of this month.

### RAMO FEATURES

THE

## Governor's Ghost

IN FOUR STUPENDOUS PARTS

This PHOTO FEATURE will hold your audiences spell-bound from start to end.

Iowa, Nebraska, Minnesota, Colorado, the Northwest and the Atlanta District are the only territories open.

Communicate Direct with

### RAMO FILM, Inc.

Columbia Theatre Building, N. Y.

C. LANG COBB, Jr., Manager Sales and Publicity.

### FIVE-A-WEEK ESSANAY

COMING FRIDAY, FEB. 6.

### "THE GRIP OF CIRCUMSTANCE"

IN TWO PARTS

There are many thrilling incidents in this picture that hold the interest of the observer, and there is an air of mystery which surrounds the whole story, that will keep you on edge during its entire production. Photography is excellent. The story has to do with a society names that has a taking way.

Bryant Washburn, Ruth Stonehouse, Thomas Commerford, E. H. Calvert and Richard C. Travers are your service.

RELEASED TUESDAY, FEB. 3.

### "DAWN AND TWILIGHT"

A strong drama, with many unusual situations masterfully handled.

RELEASED WEDNESDAY, FEB. 4.

### "INTO SOCIETY AND OUT"

An exhilaratingly funny comedy, filled with numerous incidents of hilarity.

RELEASED THURSDAY, FEB. 5.

### "A GAMBLER'S WAY"

A Western drama, with intensely interesting moments of excitement.

RELEASED SATURDAY, FEB. 7.

### "BRONCHO BILLY AND THE RED MAN"

A strong Western drama, with the world's most popular photoplayer, G. M. ANDERSON.

OUR POSTERS ARE DISTINCTIVE. They will boom your business. Lithographs are in full four colors. You can order these from your exchange or direct from the Essanay Film Mfg. Co. Your lobby display will look attractive if you use photographs of ESSANAY players, \$10, \$5.00 per dozen. You can secure these from the PLAYERS' PHOTO CO., 171 N. State St., Chicago, Ill.

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LONDON PARIS BERLIN BARCELONA

## ACTIVITIES OF THE WEEK.

HUGH FORD STARTS PRODUCTION OF "SILVER KING" FOR FAMOUS PLAYERS.

POWER'S MACHINES FOR BATTLESHIPS AND THEATRES.

KEYSTONE DIRECTOR UTILIZES SNOW-CAPPED MOUNTAIN.

ECLAIR CO. REMOVES N. Y. OFFICES TO LEAVITT BUILDING.

MOTION PICTURE SALARIES—MEXICAN SITUATION THROUGH MUTUAL CAMERA LENS.

HUGH FORD, DISTINGUISHED PRODUCER, BEGINS ACTIVITIES FOR FAMOUS PLAYERS.

Hugh Ford, the famous theatrical producer, who, together with Frederick Stanhope and Edward A. Morange, recently became allied with the Famous Players Film Company, to cooperate on the production of massive, spectacular film subjects, left last Friday for the Los Angeles studio of the Famous Players, to make preparations for the first of these productions, "The Silver King," the celebrated play by Sir Henry Arthur Jones.

Mr. Ford and Edwin S. Porter, technical director of the Famous Players, will organize a company to enact this famous play, which in the course of the production will go to Europe for the exact atmosphere in which the action occurs.

When the alliance between Messrs. Ford, Stanhope and Morange and the Famous Players Film Co. was announced recently, it created a sensation in the industry, due to the international reputation of these men and the importance of their productions, among which are numbered "The Garden of Allah," "Joseph and His Brethren," "The Melting Pot," "The Deep Purple" and numerous other plays of equal prominence.

Mr. Ford had an extensive experience in the producing of plays and large spectacles as any producer of our time. Outside of his wide knowledge of the drama in all its phases, Mr. Ford has the ability to strip a play of all non-essentials that might cloud its motive and minimize its central interest. His keen sense of the pictorial and his belief in the necessity of its employment to heighten dramatic situations have resulted in the wonderfully beautiful productions that bear his name, and, coupled with his quick intelligence and artistic receptiveness, augur much for the work in the field of motion pictures to which he has chosen to bend his energies.

The Famous Players have already chosen a number of imposing, spectacular subjects for this new series, preparations for the production of which will be completed at the Los Angeles studio.

POWER'S 6-A MACHINES FOR BATTLESHIPS AND THEATRES—MICHI-GAN EQUIPPED FOR MOVIES.

Before leaving the New York Navy Yard at Brooklyn, Feb. 3, to join the fleet which will assemble in Guantanamo Bay for manœuvres at the end of this month, the battleship *Michigan*, which aided in the escape of Gen. Felix Diaz from Vera Cruz during the recent troubles in Mexico, was equipped with a Power's Cameragraph No. 6-A motion picture projection machine and thousands of feet of the latest films. Among these pictures were those taken of the West Point-Annapolis football game, which was held in this city, at the Polo Grounds. As evidence of the popularity of motion pictures with the Government, there is hardly a day goes by at the plant of the Nicholas Power Co. in this city, without seeing mechanics from either the army or navy going through the various departments and receiving instructions on operating these projecting machines.

Realizing the value of the big feature motion picture productions, the Keith houses at Union Square and the Harlem Opera House have been equipped with two Power's 6-A projection machines at each theater.

The new Vitagraph Theatre (formerly the Criterion), which this company will show their feature pictures, has been equipped with two Power's 6-A projection machines, and as the Vitagraph Co. intend having this one of the best equipped motion picture theatres in the country, the order for the Power's machines speaks well for their perfect projection qualities.

KEYSTONE UTILIZES SNOW-CAPPED MOUNTAIN AS BACKGROUND.

Keystone recently sent one of its seven companies to the top of Mt. San Antonio to get snow backgrounds for the picture, "A Robust Romeo." This peak, known to Californians as "Old Baldy," rises over ten thousand feet, and is a landmark of Southern California. The company went nearly to the top and worked in over four feet of snow, with one of the players running down the ice in bare feet and pajamas. This latter feat being caused for in an auto-felling scene. Great difficulty was experienced in reaching the top because of immeasurable trails and the long going. Matters were further complicated by lack of communication, the company being completely cut off from the rest of the world and having no word with the home studio for over three days.

MACK SENNETT STAGES SENSATIONAL AUTO ACCIDENT.

Mack Sennett, vice president and managing director of the Keystone Co., is just completing a picture in which he sends a high-speed automobile through a brick building. For this effect a complete brick structure was erected in the studio with mortar stones and all. In addition, the stage carpenters spent three days building a wooden bridge from street to studio level. This was done to give the auto momentum for its plunge through the wall. For sensationalism and big action this picture promises to rival Keystone's famous automobile release, "The Fatal Taxi-Cab."

LIKELY, HENRY LEHRMAN.

Henry Lehrman, a Keystone director, tipped a \$1,500 automobile over a cliff in his last picture, "Makin' a Living." A nearly new Steinbok was used for this effect, and when recovered at the bottom resembled a pile of kindling wood. This expensive episode cost the Keystone Co. a good sized sum, but a thrill was to be gotten out of the story and Keystone took this method of getting it.

TEMPLAR SAXE, WELL KNOWN OPERA SINGER, TO BECOME PHOTOPAYER.

Templar Saxe, the eminent actor and writer, was a guest of A. J. Lang, export manager of the Nicholas Power Co., one day last week. Mr. Saxe took a great deal of interest in the various departments of the factory and marvelled at the accuracy with which each part of the 6-A machine is made. Mr. Saxe, who is well known in legitimate stage circles, will shortly announce a connection with one of the most important film producers in the business.

ECLAIR REMOVES TO THE LEAVITT BUILDING.

On Monday, Feb. 16, the Eclair Film Co., which now occupies a suite of offices at 225 West Forty-second Street, New York City, will move to the new and handsome Leavitt Building, at 126 West Forty-sixth Street, where they will occupy one entire

floor. The wonderful increase in the sales of American-Eclair films and the additional staff of employees which they have been compelled to put on to keep pace with the tremendous amount of work involved in their growing sales has necessitated the company moving into quarters which will be four times the size of their present offices, and which will give them every convenience and improvement. Absolutely no expense has been spared in giving the Eclair Film Co. a business home which will rank second to none in modern appointments and conveniences peculiar to the business of manufacturing and selling moving picture films. There will be thirty large and handsome offices, two spacious rooms to accommodate a large force of stenographers, a reception room for visitors, and a magnificently furnished office where the board of directors may hold their meetings. One large room has been laid aside especially for the use of the office boys and telephone operators. With their customary policy of doing things right, the Eclair Co. has provided two projection rooms for the display of their films. A large one, seating several people, and fitted up in beautiful taste, will be smaller one has been reserved for the private exhibition of Eclair films to the members of the firm and their technical experts. Two operators will be constantly in readiness to show pictures, and two new machines of the best type have been installed ready for use. Large cutting and joining rooms have been provided, and additional employees will be taken on to cope with the increase in this work. There will be a shipping room with a force of clerks to expertly handle this end of the Eclair Film Co.'s business.

Absolutely fireproof and up-to-date vaults have been built for the storing of Eclair films and in addition to this there has been a large amount of room reserved for the keeping of posters and the storing of reels, cans, etc. Taken all in all, the new offices of the Eclair Film Co. will be the most pretentious and beautiful of any yet occupied, and realizing the reputation and the wonderful sales which have resulted from the quality films this company has turned out in the American market during the past two and one-half years, the trade in general may well look forward to bigger and better things from the Eclair Film Co. in their new home.

MOTION PICTURE SALARIES.

Salaries in the theatrical business have been built for the storing of Eclair films and in addition to this there has been a large amount of room reserved for the keeping of posters and the storing of reels, cans, etc.

Salaries in the theatrical business have been built for the storing of Eclair films and in addition to this there has been a large amount of room reserved for the keeping of posters and the storing of reels, cans, etc.

The following officers were elected at the Kinemacolor annual meeting, held last week: President, A. P. Barnard; vice president and general manager, William H. Hickey; vice president, Burton J. Westcott; secretary and treasurer, Morris U. Ely, Esq.; assistant treasurer, Elmer Luce.

In addition to the above-named the following are directors: Geo. H. Burr, Walter D. Young, Noble Crandall, Edward Lynch and Edward K. King.

For the past year William H. Hickey has also been acting as the general manager of the Natural Color Kinemacolor Co., as the original Kinemacolor corporation is called, but finding it impossible to cover both continents without the aid of an airship, he has resigned the latter position and will devote his talents and enterprise exclusively to the Kinemacolor Co. of America, with offices at 1600 Broadway, New York City. Albert E. Lowe continues as contract manager of the New York offices, while Felix F. Feiss remains in charge of the Chicago office, with Mortimer R. Wiener as general traveling representative. In charge of the road agents, The Kinemacolor field studios are being transferred from Los Angeles, Cal., to Lowell, N. Y., where production will be resumed as soon as weather permits, the films all being photographed in the open air and sunshine.

As the only natural color motion picture process Kinemacolor has an unlimited field, and plans for its development are almost as far reaching.

The result is that picture directors' salaries have continued to soar skyward as the art developed. D. W. Griffith, of the Mutual Film Corporation, is said to receive more than one hundred thousand dollars a year, while Thomas H. Ince, of Kay-Bee, and Mack Sennett, of Keystone, receive weekly stipends that make the salaries of corporation heads look like the allowance of a college boy.

Acknowledged leaders in their different lines, Griffith and Sennett are perhaps most known by themselves. D. W. Griffith is said to be a veritable genius in the staging of intensely dramatic subjects, while Thomas H. Ince undoubtedly has supplied the civilized world with more large spectacular picture dramas of unquestioned merit than any other director. Mack Sennett is the one motion picture director who has succeeded in proving that good comedy is as possible in pictures as it is upon the stage, and that multiple reel comedies not only can be successfully produced, but also can be so presented that they will be as valuable from a box office standpoint as the most celebrated dramatic offering.

The peculiar qualifications necessary to the making of great photoplay producers add to the fact that they must have an intimate knowledge of the many phases of life which they are called upon to present in pictures, necessarily limiting their selection to a very small group of capable men.

They must not only be thorough masters of the technique of the drama, but they must also be among the more complicated techniques of motion picture staging. The small size of the studio stage, limited by the scope of the camera lens, the footage of the film, the difficulty of telling a complete story without words, and a thousand and one other things peculiar to the art, make the motion picture director the man of the hour in filmdom, whose salary depends upon the result of his work.

THE MEXICAN SITUATION THROUGH THE LENS OF A MUTUAL CAMERA.

In view of the fact that in the driving out of Mexico of Huerta by the Constitutionalists is the natural solution of the Mexican problem, the moving pictures showing the daily progress of Villa's army are proving to be of unusual interest from a diplomatic as well as a theatrical standpoint.

The private exhibition room of the Mutual Film Corporation, in the Masonic Building, New York City, is the scene of frequent mysterious gatherings where the new films, arriving from the firing-line, are viewed behind locked doors.

The pictures are rapidly being prepared for public exhibition in Mutual theatres throughout the country and, for the first time, since the world began, it will soon be possible to read the history of a great struggle, seriously affecting the destinies of a nation, by reclining easily in the orchestra of a theatre and seeing the actual scenes by bathe the flashed upon the screen.

Mutual cameras men at the front are under the personal direction of General Villa, who has perfect faith with their desire to register every important move for the benefit of the theatre-going public. The General's desire to aid the motion picture contingent instead of interfering with their work is said to be responsible for the exceptional

success of the expedition.

## NEW YORK MOTION PICTURE CORP.'S FOUR ACES

## KAY-BEE FEATURES

Feb. 13—THE ARROW MAKER'S DAUGHTER (2 Reels)

Feb. 20—THE RAIDERS (2 Reels)

Feb. 27—NORTH OF 53d DEGREE (3 Reels)

## BRONCHO HEADLINERS

Feb. 18—YELLOW FLAME (2 Reels)

Feb. 25—REPAID (2 Reels)

Mar. 4—MARIO (2 Reels)

Mar. 11—A BARRIER ROYAL (2 Reels)

## WATCH FOR THE BIG DOMINO SPECIAL

## THE WRATH OF THE GODS (5 Reels)

## MUTUAL PROGRAM EXCLUSIVELY

Long Acre Bidg., 22nd Street and Broadway  
NEW YORK

## KEYSTONE COMEDIES

Feb. 12—A ROBUST ROMEO

Feb. 16—BAFFLES, THE GENTLEMAN BURGLAR (2 Reels)

Feb. 19—A THIEF CATCHER

Feb. 21—LOVE AND GASOLINE

Feb. 23—TWIXT LOVE AND FIRE

Feb. 26—LITTLE BILLY'S CITY COUSIN

## DOMINO WINNERS

Feb. 19—THE PLAY'S THE THING (2 Reels)

Feb. 26—THE COURTSHIP OF OSAN (2 Reels)

Mar. 5—FOR THE WEARING OF THE GREEN (2 Reels)

## FEATURE FILM RENTERS' ASSOCIATION GETTING THINGS IN SHAPE

Feature Film Renters' Association, Inc., the association of feature film exchanges in the metropolitan district, have asked their attorneys, Messrs. Graham and Stevenson, of 15 Broad Street, New York City, to draft a uniform contract to be used by all members of the association in dealing with exhibitors. The contract is designed to meet conditions present where features are rented to local exhibitors or to out-of-town exhibitors, and it is based upon the experience of its new branch of the film exchange business.

Several meetings have been held, and the contract in its final form has been printed and copyright procured in the name of the association, so that none are permitted to use the form except members.

The president, Jules Bernstein, states that the contract has been drawn with an aim to fairness to both the exhibitor and the exchange.

## RELEASES.

## LICENCED FILMS.

Biograph.

Feb. 16—"Her Old Teacher" (Dr.)

Feb. 19—"A Desperate Hero" (Com.)

Feb. 21—"Skelly and the Turkey" (Com.)

Kalem.

Feb. 16—"A Million in Jewels" (Dr. Parts 1 and 2)

Feb. 18—"The Smugglers" (Dr. Parts 1 and 2)

Feb. 20—"Too Many Johnnies" (Com.)

Feb. 21—"A Bottled Romance" (Com.)

"A Long Island Skunk Farm" (Indus.)

Lubin.

Feb. 17—"Getting Even" (Com.)

Feb. 18—"An Innocent Victim" (Com.)

Feb. 19—"The House of Fear" (Dr. Parts 1 and 2)

Feb. 21—"The Dredger's Claw" (Dr.)

Feb. 22—"A Winning Mistake" (Com.)

Feb. 23—"The Female Book Agent" (Com.)

Pathéplay.

Feb. 16—"Pathe's Weekly No. 14" (News.)

Feb. 17—"Whiffie's Bacon Ends" (Com.)

Feb. 18—"Rambles in Old France" (Bourges.)

(Scenic.)

Feb. 19—"Won by a Nose" (Com.)

Feb. 20—"Monuments of Upper Egypt" (Scenic.)

Feb. 21—"Where the Heart Calls" (Dr. Parts 1 and 2)

Feb. 22—"Victor the Job" (Com.)

Feb. 23—"The First Endorsement" (Mil. Dr.)

Feb. 20—"His Little Page" (Com.)

Feb. 21—"Iron and Steel" (Dr. Parts 1 and 2)

Edison.

Feb. 16—"The Adventure of the Extra Baby" (Com.)

Feb. 17—"Sophia's Imaginary Visitors" (Com.)

Dr.

Feb. 18—"Courting Betty's Beau" (Com.)

Feb. 20—"All for His Sake" (Dr. Parts 1 and 2)

Feb. 21—"The Powers of the Air" (Dr.)

Essanay.

Feb. 17—"To Alaska via the Great Rivers of the North" (Scenic.)

Feb. 18—"One-To-Two



ADOLPH ZUKOR.

Adolph Zukor, president of the Famous Players, is one of the seven wonders of the motion picture business. The very first to recognize the possibilities of producing famous plays and introducing famous players cinematographically, Mr. Zukor added a tone and dignity to the film game that it had not possessed before his entrance.

Still a young man, he has made a marvelous record in a short space of time, and optimistically, though modestly, looks forward to the accomplishment of even still greater achievements.



AGNES EGAN COBB.

Agnes Egan Cobb is the representative of Features Ideal and Union Features, and one of the very few female film sales representatives in the motion picture business. Mrs. Cobb, who is the wife of C. L. Cobb, sales manager of Ramo Features, is considered one of the top-notchers in a difficult field. She is a great traveler, and at frequent intervals makes cross-country trips in the interest of the Ideal and Union Feature productions. It has been said that she is personally known to every exchange man in the country. Her broad and lengthy experience in motion pictures testifies to the truth of the assertion.



LUIS AND DELIRIO.

Luis and Delirio, known in private life as Senor and Sra. Luis Sans, are the dancers who created such a tremendous furor in Paris last season. They have duplicated this success at the Folies Marigny, in New York, where they are the headliners, and, without any preliminary boosting, made good on their merits.

Among the prominent families in New York whom they teach are: Stephen Elkins' family, Vanderbilt families, Gould, Mill, Harriman and a great many others of the 400.

These two clever exponents of the Hesitation, Maxixe and Tango will shortly be filmed by one of the large motion picture concerns.



The gentleman above with the manly bearing and frank eyes is J. W. Johnston, leading player with the Eclair Film Co., but to his associates and friends he is never known by any other name than "Jack." Johnston is possessed of that much talked of but seldom seen screen personality which makes an actor "get over" when working on "the him-

# THE SELIG POLYSCOPE COMPANY

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Significant Period of Scientific Achievement  
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EMBRACING 4 SINGLE-REEL SUBJECTS AND A  
2-REEL SILENT DRAMA EVERY WEEK  
INDICATES A WIDE RADIUS OF ACTIVITY IN VAST  
VARIETY OF SELECTION FOR THE PROFIT  
AND ADVANTAGE OF PATRONS

No Effort or Expense Is Spared to Sustain the Highest Standard  
of Achievement in the Creation of Moving Pictures

## The Selig Polyscope Company CHICAGO, ILL.

mering screen. We can enumerate years of theatrical experience both in well known legitimate successes and vaudeville, and, although it is little known, Johnston has played many character parts while on the stage.

Since joining the Eclair Film Co., his fine physique and handsome face has caused him to be cast for straight leads and juveniles, and it can be truthfully said his artistic acting and winning personality has endeared him to thousands of photoplay fans throughout the country, and among these admirers may be numbered a—large majority of the female gender.

He was recently sent to Tucson, Ariz., a branch of the Eclair Film Company, which is at present turning out some remarkable and unusual Western stuff, and Johnston, who is a daring rider and can handle firearms, will play the lead in all of these pictures.

He claims Ireland as his home, New York as his lucky city, and, possessing the wanderlust and roving disposition peculiar to men of his race, is as much at home in San Francisco as he is in Dublin. He is exceedingly fond of athletic sports, and is a clean living, fine, manly chap, who has a bright future before him in the film game.



PHIL MINDEL.

Phil Mindel was a well known newspaper man before he entered the theatrical field, where he made a stellar reputation as a publicity promoter. It was only natural that a progressive chap, who travels with the trend of the times, should become interested in the complex world of filmdom, consequently when Harry Aitken, president of the Mutual Film Corporation, cast about for a class A man to handle the publicity for the big film concern, that he selected Phil Mindel from two score or more who were under consideration. Phil, who is one of these fellows who are termed "genial," has no difficulty in living up to the full meaning of the adjective. Incidentally, he is one of the most prolific press agents in the business, and one of the few who lands his stuff with unfailing regularity in the columns of the big metropolitan dailies as well as the trade press.

THE Herald Square, New York, has an innovation. The orchestra is placed upon the stage, with a pretty conservatory set, a fancy rail and a playing fountain. The pictures are a little smaller, but just as effective.



BELLE ADAIR.

Personal magnetism is the asset for successful work before the camera lens, and if we are to gauge her future progress by this indefinable quality, Belle Adair, new leading woman of the Eclair Film Company, will soon occupy a place in the heart of the photoplay public second to none. With wonderfully charming and expressive features, Miss Adair is a finely proportioned young lady, and is at ease either in society, underworld or athletic parts. This is her initial bow to the audiences of nickels and dimes, but for years she has headlined bills on the big time vaudeville circuits throughout the United States. She played a prominent part with Julian Eltinge, in "The Fascinating Widow," and has "tramped" with various companies, from the "turkey show" to Broadway successes. The lure of the silent celluloid has claimed her as its own now, and she may be ranked as one of the finds of the season. Miss Adair is a keen New Yorker, educated in Pennsylvania, and confesses to twenty-three years. She is a brilliant conversationalist, can ride, swim, box and run like a man, and drives her own car.

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ELMER J. McGOVERN.

Elmer J. McGovern, the serious looking chap whose youthful face is here pictured, is the publicity promoter for the New York Motion Picture Co., the Kay-Bee Co. and the famous Keystone comedy films. "Mac," as he is familiarly known to his associates in the film game, is a busy little bee indeed, owing to his multiplicity of duties in looking after the numerous companies whose interests are entrusted to his care. Starting as a newspaper boy in his native city of New York, "Mac" became interested in the general theatricals, which led to a connection with a film trade journal. It wasn't long before his ability was recognized, and Ade Kessel, of Kessel & Bauman, decided that McGovern was just the fellow he had been looking for to fill the important position which he now so ably fills. "Mac's" favorite indoor pastimes, when he has an opportunity for indulgence in the same, are boxing and Kelly pool. Members of the Screen Club can testify to his proficiency in both of the above-mentioned arts.

## SCENARIOS AND SCENARIO WRITERS.

### AN INTERVIEW WITH FRANK E. WOODS, SCENARIO EDITOR FOR RELIANCE MUTUAL MOVIES.

There is no department of the motion picture industry more interesting to the trade, and to the moving picture fan as well, than the scenario department, and there is no scenario and scenario editor whom who is held in higher regard than Frank E. Woods, editor of the Reliance scenarios for Mutual movies. Just before his departure for Los Angeles the other day with D. W. Griffith's Company, while embarking for the journey at the Pennsylvania Station, New York City, he was asked to talk on scenario and scenario writers.

"I could talk on that subject for a year," said the grizzled veteran, smiling, "but there are a few things I can cover before the train leaves."

"Something has been said in the papers about the Mutual Scenario Department acquiring from the publishers motion picture rights in a large number of copyrighted stories published in magazines, and it has been said that some of the authors who have sold all rights to their stories to publishers feel that they were not being justly treated. It should, of course, be understood that there are but a limited number of copyrighted stories suitable for motion picture production, and that once this supply of plots is exhausted by producers in pictures, the producing companies will be obliged to depend upon new stories obtained through publishers or from the authors direct."

"The limited number of available plots and the large number of picture productions that are being constantly made should make it apparent that the existing plots will eventually be used up. It follows, therefore, that the demand for new plots must increase their value and add to the income of fiction writers."

"We feel that by going into the production of stories by writers of reputation we are establishing their standing in the motion picture field, and they, in a very short time, will feel the benefit of the demand which we are creating."

"It almost goes without saying that picture stories by recognized writers are of more value than stories by unknown writers, however good the latter may be."

"I am of the opinion that the result of the policy we are following will be that all picture producers will seek material in the future from the best writers, not only for the advertising value, but also for the better quality of plots."

"For a long time now the fiction writer has had in mind, in framing his story, the magazine and book market, and also the stage possibilities. He has been looking for that alluring royalty from the theatre, and he has been influenced in writing his stories by dramatic necessities."

"The number of well known writers who are now turning their attention to picture requirements is already very extensive. We have received encouragement and interested inquiries from many of the best known writers, not only in this country but also in Europe, and have established relations with many of them, which will probably result in producing much of their future work in motion picture form by this company."

"Among those with whom we have closed are the following: Richard Harding Davis, George Ade, George Patullo, Paul Armstrong, Thomas Dixon, Homer Croy, Margaret Deland, E. Phillips Oppenheim, Earl

Derr, Biggers, Daniel Carson Goodman, Walter Arcier Frost, Mary Rider Mechtold, H. R. Duran, Arnold Bennett, Carolyn Wells, Will Livingston Comfort, Paul West, Roy McCandless, Frederick Ferdinand Moore, Frank Condon, G. W. Ogden, Robert H. Davis, Thos. Nelson Page, Wallace Irwin, John Luther Long, Gertrude Atherton, Emerson Hough, Mary Wilkins Freeman, Edna Ferber, Burton E. Stevenson, Roy Norton, Edward W. Townsend, Cleveland Moffett, Joseph C. Lincoln, Cyrus Townsend Brady, George W. Cabel and E. W. Hornung."

"Some of these writers have already had relations with other motion picture companies, but we do not think that any other company has gone into the matter so extensively as the Mutual."

"There is another point which I think some day will have a strong influence in this connection. It has been proven by results that where a picture has been produced, based on some published novel, there has followed an increased public demand for that novel."

"The publisher has profited and the author, through his royalties, has also profited by the reproduction of his story in picture form. It is natural, therefore, to conclude that this element will be given due consideration in the future, and that when a picture company proposes to reproduce a novel, the value of the advertising thus given to the novel will form part of the consideration."

"In collecting material from fiction writers it has been found more satisfactory to buy from them merely the motion picture rights to their stories, rather than have them prepare working scenarios or, more properly speaking, picture plays."

"The writer trained in writing fiction, or even in writing stage drama, does not readily acquire the motion picture technique. One must learn to think in the motion pictures before one can properly prepare a working script for the motion picture director."

"It is also different from written fiction or stage drama, or the average length of one act or scene in his play. He is also confined to a limited number of locations. He must locate his situations in a few scenes only."

"On the other hand, the novel writer can roam at will over the entire earth and the heavens above in narrating his story. Much of his liberty of space and time also applies to the picture story."

"With the addition, the picture writer can consistently dash scenes widely apart showing the events that are taking place presumably in different parts of the world, as the necessities of his story may appear. The novel writer could not do this without violation of his style and the proper presentation of his narrative."

"It is altogether possible that fiction writers will eventually acquire the facility of thinking in motion pictures and that many of them will be some day to offer to picture producers, completed script ready for production, but it is only the truth to say that at the present there are scarcely any that can do this, and, of the number of so-called professional picture-writers, there are very few who do it well."

"The word 'scenario' as applied to the manuscript of a motion picture play is a misnomer—it is incorrect, misleading and unfortunate."

"Scenario, properly used, means the preliminary outline of the plot of a dramatic composition. It is not subject to copyright. Only the completed manuscript may be copyrighted."

"Therefore, when motion picture plays, described in the early days by their authors as scenarios, were offered for copyright they were refused the privilege under the supposition that they were not completed dramatic compositions, and this interpretation has prevailed ever since, with the result that the motion picture play, although in reality a completed composition, is not held to be subject to the copyright of the law but none of the penalties of the law but none of the privileges."

"All of this inconsistency of the law, as interpreted by the courts and the copyright authorities might have been avoided if the word 'scenario' had never been used as applied to the manuscript of a motion picture play. But scenario it was called, and scenario it continues to be, although the manuscript of a motion picture play is as much a completed literary composition as is a 'Broadway' or a stage play."

"In other words the motion picture may be held to infringe on a copyrighted dramatic composition, but it may not be copyrighted as a dramatic composition. It is subject to all the penalties of the law but none of the privileges."

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"The evolution of the motion picture story has been interesting in more ways than one. Originally plots or ideas submitted to the producers were called suggestions. The price used to be five dollars. That was prior to 1905."

"Then the price went up to ten dollars, fifteen dollars and even twenty-five, and the suggestions came to take the form of well-worked out compositions, which were followed with more or less faithfulness by the producing directors."

"It was D. W. Griffith, working for the Biograph Company in 1908, who first gave the motion picture story its upward trend. He was the first man who favored more money for the author and the foremost man of his time in giving the picture play a definite form and standard."

"Those who wrote picture plays in the early days and I was one of them, will not fail to remember the almost prophetic vision with which he foresaw and anticipated virtually every important development of the infant art."

"Motion picture plots and plays now bring their authors fairly remunerative pay, ranging from twenty-five dollars to hundreds or even thousands of dollars depending on the magnitude of the subjects."

"There are as many styles of motion picture story compositions as there are of any other form of literary work. Many writers go into the most minute detail in setting down the action or business of the consecutive scenes of the motion picture play."

"Some of the producing companies prefer scenarios written in this way, provided they are written with proper regard for the possibilities of the camera and of motion picture requirements. However, there are so few writers qualified to meet these exacting con-

ditions that it is sheer waste of time for the average writer to try it."

"The Vitagraph Co. employs a trained staff of writers to put picture plays in form, and the producing directors are then required to copy. The Lubin Company has adopted much the same policy. The Edison Company relies more on the directors, although preferring well worked out scenarios from favorite writers."

"The Biograph Co. gives much greater latitude to directors, some of whom, trained under the great master, Griffith, are able or were formerly able to produce finished pictures with no manuscript whatever."

"Mr. Griffith, himself, frequently uses no manuscript, working out the technique of his story in rehearsal. Mack Sennett, the leading farce director of the world, works without manuscript. He learned the trick from Griffith. But as a general proposition, the producing of motion picture drama without manuscript is not a safe or satisfactory thing to do. Not everybody is a Griffith."

"Few directors, however, follow closely a written manuscript, however well it may be executed. The better the director, the less closely he will follow the script, unless forced to do so by his employer."

"The reason is that along a mass of imagination, leading along a mass of its own, it refuses to be hampered. A good director is essentially an artist, and no artist can do his best when serving as a mere clerk or book-keeper. It is the difference between the great painter who conceived and the mere copyist."

"The danger lies in the fact that good directors, real artists, are so scarce that they are almost a negligible quantity. The vast majority of directors cannot be trusted to tamper with a good script. It is the discovery of this fact that has induced certain companies to insist that their directors shall follow copy."

"In considering submitted manuscripts all editors or script readers confine themselves to the synopses of the stories which should invariably accompany each script. The synopsis should be short and to the point, a brief outline in narrative form of the plot."

"The stronger and bigger the plot, the fewer the words necessary in setting it down. Every strong story has a big central idea, and it is this central idea that makes it great."

"It therefore follows that a person desiring to sell a story to a picture company need feel under no obligations whatever to submit what he supposes is a working 'script.' The working script is scarcely ever read in the first instance. The purchase is made from the synopsis."

"Once purchased, a working script may be consulted and may or may not be of value to the producer. If a writer should sell a story from the synopsis, the working script can then be supplied by the company desire it."

"I hate the kind of a vast amount of postage stamps, stationery and other articles of postage that would be saved if all picture stories were submitted by synopsis."

"Pan West, author of the Bill Office Boy stories, in *The New York World* and other syndicated papers, is one of the very few newspaper or magazine writers who readily acquired the correct technique of motion picture construction."

"Scenario, properly used, means the preliminary outline of the plot of a dramatic composition. It is not subject to copyright. Only the completed manuscript may be copyrighted."

"Therefore, when motion picture plays, described in the early days by their authors as scenarios, were offered for copyright they were refused the privilege under the supposition that they were not completed dramatic compositions, and this interpretation has prevailed ever since, with the result that the motion picture play, although in reality a completed composition, is not held to be subject to the copyright of the law but none of the penalties of the law but none of the privileges."

"In adapting these delightful, humorous sketches for motion pictures, soon to be produced by Mr. Griffith's forces for the Mutual program, Mr. West displayed astonishing aptitude in comprehending the necessities, possibilities and limitations of the motion picture camera."

"Like a few other well known writers, he had dabbled in picture writing before attempting this series, but he had had no serious training in the work, and his success was therefore an agreeable surprise to the scenario staff of the Mutual."

## SELIG SNAP-SHOTS.

"Although the manuscript of a motion picture play may not be protected by copyright, and the motion picture film, negative or positive may not be copyrighted except as a mere photograph and not as a dramatic composition, the picture may have been held by the United States Supreme Court to be drama. (See the 'Ben-Hur' case.)

"In other words the motion picture may be held to infringe on a copyrighted dramatic composition, but it may not be copyrighted as a dramatic composition. It is subject to all the penalties of the law but none of the privileges."

"All of this inconsistency of the law, as interpreted by the courts and the copyright authorities might have been avoided if the word 'scenario' had never been used as applied to the manuscript of a motion picture play. But scenario it was called, and scenario it continues to be, although the manuscript of a motion picture play is as much a completed literary composition as is a 'Broadway' or a stage play."

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The child is, indeed, the light of the household, the key to perfected happiness. This is a clever picture of child-life.

Feb. 26—"TESTED BY FIRE."

A good, red-blooded play, dealing with the most romantic modernists of the time—the forest rangers of the West.

Feb. 27—"THE ATTIC ABOVE."

A thrilling bit of detective work, which led to the finding of the black sheep in the bank.

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CHESTER R. BEECROFT.

In the motion picture industry to-day one of the most important departments is that of advertising and publicity.

During the early days, when only good pictures there was less reason for them to advertise than now, when scores of concerns are putting forth excellent material. Competition has necessitated advertising.

Among the motion picture advertising men Chester Beecroft of the General Film Company, is without doubt one of the cleverest in his line. His copy invariably hits the nail on the head and is always a source of complimentary comment. His ideas are original and many have proved contagious.

Chester Beecroft, although young in years, is extremely old in experience. His early life was devoted to the show business, in which he assumed most every position, including that of actor, press agent, band leader, producer and manager, his versatility enabling him to make a success of anything to which he turned.

Later he became a reporter on a New York newspaper, and subsequently he was dramatic editor of a New York daily.

As advertising manager of the Motion Pic-

ture Patents Co. he was the first to advocate the lighting of picture theatres, and persisted even against the judgment of experts in the artificial lighting business. That his idea was correct is borne out by the present system, which adheres to his views of years ago. Later, as New York manager of an amusement journal, Mr. Beecroft added to his already enviable reputation.

Besides this, Mr. Beecroft championed the proper ventilation of moving picture theatres, and his efforts toward censorship of a nature mutually beneficial to public and manufacturers brought him into great prominence. (National Board of Censorship.)



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Three royal tigers fall before the camera in the making of this picture—not the tame circus type of animal, but Bengal tigers straight from the Jungles of India, shipped from Calcutta to Rome for the occasion! You'll believe that when you see the great beasts, heads down, tails switching, crouched for the fatal spring.

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DENVER, COLO.	405 Railroad Bldg.

CITY	STREET ADDRESS
KANSAS CITY, MO.	701 American Bank Bldg.
TORONTO, ONT.	76 Adelaide Street
MEMPHIS, TENN.	400-410 McCall Bldg.
MINNEAPOLIS, MINN.	210 Temple Ct. Bldg.

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PHILADELPHIA, PA.	251 N. 13th St.
PITTSBURGH, PA.	509 Lyceum Theatre Bldg.
SEATTLE, WASH.	322 Madison Street
SAN FRANCISCO, CAL.	407 Monadnock Bldg.
DALLAS, TEX.	Room 238-239 Saner Bldg.

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 GEORGE KLEINE

Chicago Offices, 166 North State Street  
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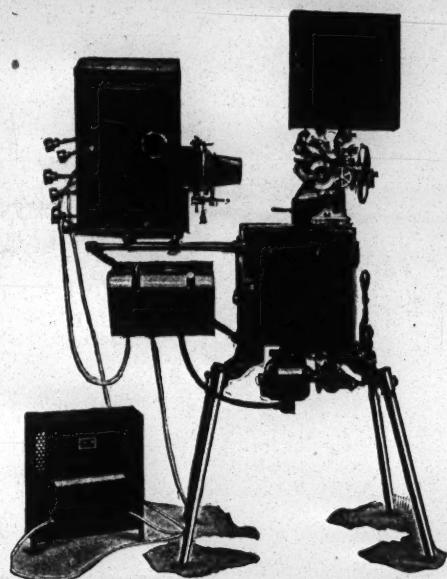
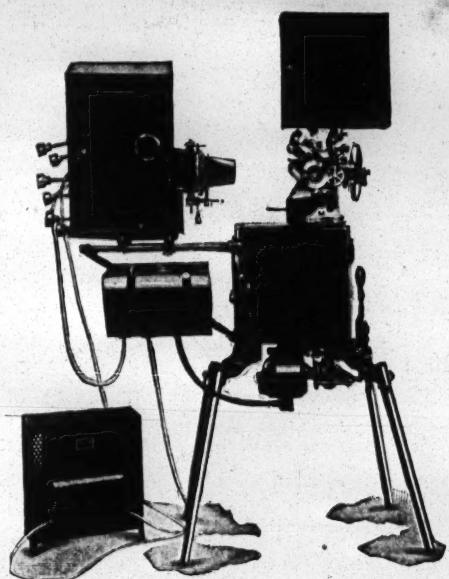
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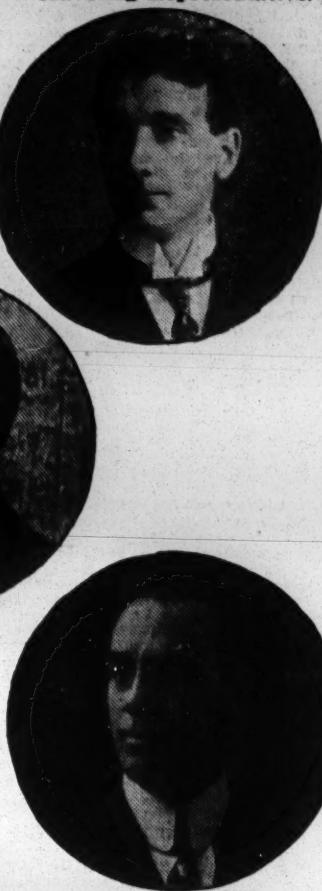
THE SUNKEN VILLAGE OR THOUGH FIRE TO  
FORTUNE IN 5 PARTS  
(LUBIN)



GERMINAL OR  
THE TOLL OF LABOR  
IN 5 PARTS  
(PATHE)

HERBERT GRIFFIN,  
Traveling Representative.A. J. LANG,  
Export Manager.

J. F. SKERRETT, General Manager; W. C. SMITH, Assistant General Manager, and BILLY BARRY, Advertising Manager, are other executives whose pictures will appear in an early issue.

BERT BOHANNON,  
Traveling Representative.

## NICHOLAS POWER CO. STAFF

EDWARD EARL,  
Treasurer.

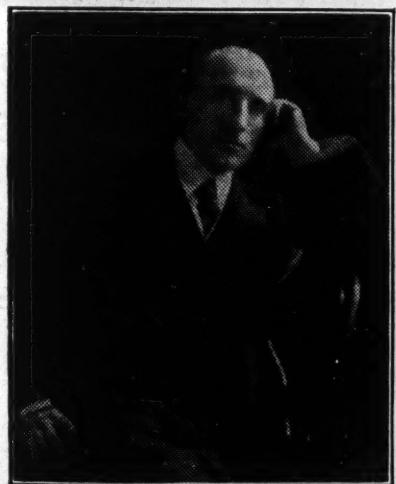
NICHOLAS POWER.

A. L. RAVEN,  
N. Y. City Rep.S. W. SWETT,  
Traveling Representative.

## MY IMPRESSIONS OF THE MOTION PICTURE BUSINESS.

BY WM. A. MATTIUS, Mgr. Proctor's 125th St. Theatre, N. Y. City.

Having of necessity my eye peeled to the future of the vaudeville business, I have been watching carefully the marvelous development of the moving picture as a means of entertainment. The possibility, by means of the moving picture films, of exhibiting the highest class theatrical talent at very low cost, has opened the way for the vaudeville houses to give a better line of entertainment at a lower cost to the public than formerly, by putting three or four carefully selected films upon their programs. It has been a frequent occurrence in my experience of late that one of the hits of the performance in my house has been a moving picture film, and when one considers the remarkable improve-



ments and the rapid strides being made, and the almost unlimited possibilities of the motion picture for entertainment and education, one cannot help but grow enthusiastic over its future value as a part of the program for the best vaudeville houses.

A new line of films, which has recently been put on the market by Pathé Frères, has made a strong impression upon me as an asset for vaudeville. This is the animated cartoon, as developed by J. R. Bray, the cartoonist. Mr. Bray has become world famous for having worked out a system whereby, with the aid of certain mechanical devices, he can draw these cartoons on a commercially practical scale.

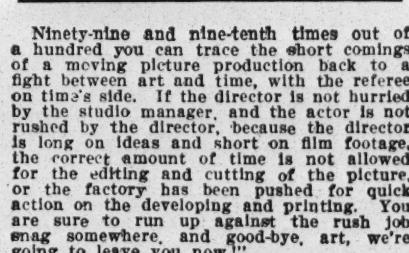
The Bray films do not consist of merely inanimate dead pictures, or the photograph of an artist's mind, drawing an inanimate picture, where the only motion is on the part of the artist's hand, but one from start to finish, moving drawings. The theatre-going public has always been interested in the work of cartoonists, but when the artist's drawing suddenly comes to life, and the characters go through a series of humorous situations, only possible in a drawing, it simply brings down the house. I was so impressed by the effect of these films upon my audience that I had an interview with Mr. Bray on the future of his work.

Aside from the educational end, I believe Mr. Bray has opened up the greatest field yet touched by the motion picture producers. The possibilities are practically unlimited, because the artist can draw with the pen, situations which would be absolutely beyond the possibilities of any human being or animal to act.

All things are possible to the artist. His only limit is his imagination. Cartoons and drawings of different sorts have been used in motion pictures for some time, but owing to the tremendous task facing the artist, who sets out to draw a moving drawing which will represent real life, partly it has been regarded as too much of a sacrifice of time and labor to be practical. For instance, as every foot of film contains sixteen pictures, and as the films are projected at a speed of one foot a second, an artist producing a film long enough to be shown on the screen for twenty minutes, would have to draw about sixteen thousand drawings, an almost impossible feat. However, after some years of expensive experimenting Mr. Bray developed a process by which he can turn out the necessary number of drawings to produce one thousand feet of film in one week's time, and expects to eventually increase his efficiency as well as quality. He has associated with him one of the greatest inventors of the day, and they are working along a line the possibilities of which he does not dare mention at this time. Patents have been applied for to cover his processes, and Mr. Bray will not confine himself to the production of funny cartoons, but will eventually produce hand drawn moving illustrations of all the classics of literature which cannot be successfully acted in the usual way, such as fairy tales, fables, etc. He will also go into scientific educational work, covering the fields impossible of being photographed in the usual manner.

Mr. Bray thinks, and I agree with him, that the hand drawn illustrations, comic and otherwise, will eventually take the same place in the moving picture field that it has in the newspapers and magazines. It was not so many years ago that the daily paper was almost entirely devoid of illustrations, but now at least half of almost every newspaper and periodical is taken up with hand drawn illustrations, and the moving picture business is bound to come to it.

The possibilities of the moving picture cartoon for side splitting humor are far greater than the ordinary inanimate picture,



Ninety-nine and nine-tenths times out of a hundred you can trace the short comings of a moving picture production back to a fight between art and time, with the referee on time's side. If the director is not hurried by the studio manager, and the actor is not rushed by the director, because the director is long on ideas and short on film footage, the correct amount of time is not allowed for the editing and cutting of the picture, or the factory has been pushed for quick action on the developing and printing. You are sure to run up against the rush job going, leave you now.

It would be just about as sensible to tell Paderewski that he must play fourteen G-minors in F-flat in sixteen minutes as to

## THIS SPACE

is engaged as a tribute to the remarkable progress made by the Motion Picture Department of "THE CLIPPER" during the past year. From close observation, this amazing growth has been based on an equitable regard for all the trade, an unfaltering integrity and consistent conscientiousness.

It is these supreme qualities for which we have striven within our own organization.

FAMOUS PLAYERS FILM CO.



A NOTABLE TRIO OF LEGITIMATE PLAYERS.

Who have contracted to appear in celebrated plays, pictured by the Jesse L. Lasky Feature Play Co. Left to Right—Edward Aboe, in "Brewster's Millions;" Dustin Farnum, in "The Squaw Man;" Edmund Breese, in "The Master Mind."

FAMOUS PLAYERS  
FILM COMPANY

Executive Offices—213-229 West 26th St., N.Y.

ADOLPH ZUKOR  
PRESIDENTDANIEL FROHMAN  
MAN. DIRECTOR30  
FAMOUS  
FEATURES  
A YEAR30  
FAMOUS  
FEATURES  
A YEAR

tie a moving picture director down to so many days for so many feet of picture that must be put through all the different stages from raw film to screen presentation in so many weeks. Yet the motion picture producer is up against just such a game more often than not.

The photoplay producer who places the importance upon the subject of "time" that it deserves is the one who will brave all the storms that the business is heir to, and in addition have the satisfaction of enriching the world with masterpieces of which he can well afford to be proud.

Every foot of a motion picture production is a mirror, clearly reflecting the brains of the studio and factory which it represents. The author, the director, the actor, the camera man, the factory expert, the film editor, and everybody directly connected with them in the making of the picture is a brain worker.

The thinking out of a great idea helps make a great story. The thinking out of a great situation helps make a great drama. The thought in the mind of an actor showing in his expression helps make a strong scene. The thinking out of a photographic effect or of a beautiful background, the clever arranging of flash-backs for suspense or for clearness, or of close-ups for emphasis, aided by thoughtful treatment of the film in the factory, are all most necessary to a worthy picture drama.

To hire a man for his brains and not to give him time to make them work to the best advantage is a brainless policy. As long as a thinker is busy thinking he is not wasting time, even though the camera crank is maintaining that pocketbook-frightening silence. For the result of deep thinking is the only thing that makes any real impression upon the screen of to-day. We are no longer amused by watching a *My motion animated picture of a horse eating hay*, and even that takes time.

### MOTION PICTURE INDUSTRY HONORED.

BY ARTHUR J. LANG,  
Report Manager Nicholas Power Co.

It is not generally known that over seven million people daily attend motion picture exhibitions, a fact which brings to mind what an enormous task it is and has been, to safeguard their lives. This is principally attained by proper and sufficient safety devices on the projecting machines, and it is interesting to note that The Nicholas Power Company, manufacturers of the famous motion picture projecting machine, No. 6-A, has been awarded a gold medal by the American Museum of Safety, under whose auspices the first International Exposition of Safety and Sanitation was held, at the Grand Central Palace, New York, Dec. 11 to 20, 1913.

While the fire departments of our great cities have been bending their energies to the prevention of serious results from motion picture theatre fires by passing stringent regulations requiring fireproof booths for the operators, numerous and readily accessible exits for the spectators, examination of operators before granting licenses, etc., Nicholas Power, the inventor of the world famous "Cameragraph" motion picture projecting machine, has devoted his rare mechanical genius and untiring energies to the production of a projecting machine which eliminates the possibility of fire, however careless the operator. At the present time no successful substitute has been developed for the highly inflammable celluloid film on which the pictures to be projected are photographed. For the display of a picture of the usual duration at least 1,000 feet of film is required, and should a fire once ignite it reach an exposed reel of film, it produces a serious conflagration which is almost impossible to extinguish. In Nicholas Power's present model, Cameragraph No. 6-A, the film is protected throughout its entire passage from the upper fireproof magazine, in which the reel to be exhibited is enclosed, to the lower fireproof magazine, in which the film is wound upon the receiving reel, with such ready access as practice has proven necessary. Fireproof magazines are not required by law on all projecting machines, but it is a matter of interest that this first step in the prevention of fire was taken by Nicholas Power, and he has since been the pioneer in the invention and adoption of safety apparatus for motion picture machines. A brief description of the Cameragraph No. 6-A is as follows: The film passes out of the upper magazine through a little device known as the magazine valve, which is so constructed as to prevent flame from traveling upward into the magazine containing the reel of film. The receiving magazine is likewise equipped with a magazine valve, so that should the film by any chance become ignited, the only part which can possibly burn is a strip of perhaps one foot in length from the magazine. The magazine valves allow practically to eliminate the possibility of spread of fire, but the smell and smoke of even so short a length of burning film may set alarm spectators as to cause a panic before they can be assured that there is no danger.

It will be understood that the motion picture is projected by a light sufficiently intense to magnify the small pictures on the film over thirty thousand times their area on the screen. Such a light necessarily produces a high degree of heat, but in the normal operation of the machine the film is moved so rapidly that no one portion remains long enough exposed to the rays of light to become ignited. It is when the operator through inattention or accident permits the film to remain stationary in the path of the light that the disastrous fires which marked the early history of the development of motion pictures occurred. In the Cameragraph No. 6-A the light is cut off from the film at the moment the machine is set by an automatic fire shutter, controlled by a centrifugal device similar in principle to a governor of a steam engine, which holds the shutter open only when the machine is in motion. It is the duty of the operator when adjusting his machine to cut off the light from the projecting lamp, but unfortunately operators, like the rest of mankind, are prone to err, and will sometimes throw open the gate of the machine without taking the precautionary step of cutting off the light. To guard against the accident which would certainly follow such procedure, the gate of the Cameragraph No. 6-A is provided with a fire shield which, as the gate is opened, is interposed in the path of the light, to protect the film.

To describe in detail the numerous features of safety on this machine would require a technical description beyond the scope of this article. Suffice to say that whether open or closed, stationary or in motion, the film is fully protected against all the accidents that long and observing experience have found to be possible. The features most prominent in fire prevention on the Cameragraph No. 6-A are the magazine valves, the automatic fire shutter, and the loop-setter, a device which presents the most ordinary cause of fire, i. e., the breaking of the lower loop. All these are exclusive features of this truly wonderful machine.

ALEXANDRA PHILLIPS FAIRHNEY has had the honor of being selected as the representative lady "scenario" writer to be interviewed by *The Los Angeles Tribune*, who are publishing a series of articles upon the leaders among women's vocations. She thoroughly deserves it.

### MOVING PICTURE PUBLICITY.

BY CHARLES E. NIXON, DIRECTOR OF PUBLICITY, SELIG POLYSCOPE CO., CHICAGO.

It is an historical fact that General Grant, after the siege of Vicksburg had been long maintained, finally broke his taciturnity and remarked: "On the Fourth of July we will dine in Vicksburg." This was only a few days prior to the national holiday, and the beleaguered city seemed outwardly as strong as ever to resist the approach of the Federals. Through some system of grape-vine telegraph, the news penetrated the Confederate lines, and the newspaper, which was then printed upon wall-paper, so sorely were the press and public supplied, issued a statement under date of July 2, 1863, "The Great Ulysses declares he will dine in this city on July 4." "Catch your rabbit first" was the proud and defiant Southern reply. It so happened that the city was carried by assault as promised, and a printer soldier having captured this waiting news form, added: "We have caught the rabbit, and we are here to dine on him July 4."

These words from the war records of half a century ago, while indicating that the spirit of the times has taught us speed, likewise shows that the old maxim holds good. Before one can do anything successfully, he must necessarily "catch the rabbit" and this is the difficult and delicate duty of the advertising man. He must prepare his plans, systematize his schemes, and promote publicity in a manner that will secure results. The present is the tensest time, the most rapid rushing era of the world's history. People read as they run, form customs quickly and it must be remarked cleverly, for all forces and facilities have quickened sympathetically with the restlessness of the times. As a consequence, the public man has grown more and more difficult, and the business of advertising has become in itself a distinct art—a composite science.

The desks rulers that govern advertising operations are largely the same yesterday, to-day, and forever. The first thing is to catch the eye; the second, to hold and impress the attention, and the big finality—to secure results. There is only an octave in music, yet the notes are capable of indefinite variation in combination. So with this triangle of points for keeping the advertising man continuously square with his survey of the world; he has all the resources at his command that skill, education and imagination suggests; and, with all the extraneous aids, he must of necessity largely rely upon his own creative force to advance originally, and to build up consistently, if he expects to meet the growing need for success.

The enormous growth of art preservation has so greatly magnified the means for informing the listening world as to the merits and advantages of all sorts of commodities, that the proposition of publicity has become a most important, indeed, an essential feature of every large business. New forms of exchange develop new ways of merchandising, and all forms are liberalizing on a large scale. The growth of newspapers, and the immense increase of periodicals, have added greatly to the joy, likewise, the responsibility of the publicity deviser. While the Pure Food Laws have somewhat sapped the old-time range of claim for specific and medications, other lines have advanced proportionately, so that one class' loss is another's gain.

No business, ancient or modern, has more quickly taken a broader sweep, seems to be better rooted in the public esteem, or has a wider range for variants of imagination than that of moving pictures. Like those of two decades old, it is advanced by strides, by leaps almost by flights to fill the public eye, and a certain growing, insistent need, or in restlessness of appeal, in a way that has been astonishing beyond compare. In its modest beginning it gave itself over merely to simple announcement, and as it grew, it took up the conventional forms; and now that it has reached phenomenal power and world-wide interest, it has called into play the best talent procurable for the exploitation of its enormous and continuous activity.

It can be asserted without dispute that the photoplay is the greatest entertainment of the time, is destined to exercise equal and peculiar power as an educational factor, and the range of its influence by reason of its compactness, allows it to circulate every place in the world, so that its sphere of activity is universal. Springing from seemingly simple yet scientific beginnings, this commercialized art of business has been a natural growth, which hopefully expresses its ascendancy in permanency; but so rapidly did it gain strength it soon outdistanced the most sanguine expectations of its proponents. Now that it has come into more settled conditions and submits to the unusual dictation of the Universal or National Censorship (the only art or business of commercialized art that submits to such restrictions) its advanced requirements have called finer aids in all departments to add to its values and exploit its virtues.

Merchandising agents, ever alert in keeping close to success, after duly deriding the motion picture business as a cheap and ephemeral fancy, are now besieging its strongholds with teaming "schemes" and irresistible "systems" as something worthy of their sincerest flattery and most worshipful attention. They are alluring in promise, ingenious in theory, and frequently magnificent in glittering generality. Their standpoint, "creating demand" in this instance, hesitate a trifling but is undoubtedly, and their basic belief claims "knowledge" of the product, and hence lame. If a little knowledge is a dangerous thing" absolute ignorance is more so, and the general advertising man is less familiar with filming a picture or the marketing of it than he is with hydrostatics or pneumatics. The business of photography is new and strange. It is a world in itself and is so far removed from its making and its merchandising that it almost involves special education to make its points tellingly and appreciable. As for its sales system, that was carefully worked out by wise and experienced ones in its beginning, which accounts in no small measure for its success, entrenchment and the continual advance and increase of its business. This is one reason why the motion picture companies prefer to train up their own publicity agents, specializing in the way they should go rather than risk unformed uncertainties.

Grouped under the Independent Universal releases are included the following: Rex, Crystal, Eclair, Victor, Nestor, Powers, Gold Seal, Frontier, Bison and Imp. With the exception of the Eclair the pool issues in a Universal Weekly, an interesting illustrated periodical, edited by Joe Brandt and George Stevenson. The Eclair has an independent semi-monthly bulletin, conducted by Bert Elands.

Under the Mutual Film Corporation are grouped some alert and vigorous pens. The American has a snappy press sheet, forwarded by R. Nohls, who originated a new from of pictorial publicity that shows ingenuity and knowledge, and has a series of new releases, called "American Beauties." One hematite at "See Americans First" because Lloyd W. McDowell, of the Great Northern Railway, thought that out years ago but neglected to stake a claim. Norma Phillips looks after the Reliance, while Burt Adler cares for the publicity illumination of Thanhouser, Apollo and Majestic, and they are well lighted. Others grouped under the sign of the Illuminated winged clock (questionably occupied in killing a precious commodity) are: The Keystone, the Broncho and the Kay-Bee.

The Mutual released it should be remarked, have a most attractive weekly magazine, "Reel Life" edited by Clark H. Heron, formerly associate editor of the Green Book—author of the Cupepper and Zandt stories. "The Mutual Girl" is a new series of motion plays confidently advertised as dra-

considering it critically from a skillful and unbiased viewpoint. These special periodicals are *The Moving Picture World*, the sturdy and standard pioneer for the new art progression (a merger of *The Film Index* and *Exhibitors' Guide*), that stands in the same relation to the business in this country that *Cinema*, *Bioscope* and *Kinematograph* do in England; *Cine Journal*, in France; *Cinematograph*, in Italy; or *Lichtbild*, and *Der Film*, *Zeitung*, in Germany. *The Motion Picture News* (a new consolidation of *The Exhibitor's Times* and *The Motion Picture News*) is another weekly rapidly growing in importance. *Motography* is not only a credit to Chicago, but its namesake, and is a most popular and interesting bi-weekly, free and independent of all business or house connection or control. *The Dramatic Mirror* and *The Billboard* also give this branch liberal attention. The good old NEW YORK CLIPPER, lusty and as enterprising as ever, which has represented the general amusement interests of this country for over sixty years, is particularly active and appreciative in caring for its new charge, the artistic *Enfant prodige*, moving pictures. And now newspapers and the great dailies, recognizing the new arrival in the field of amusement interest will tardily take up world-wide publicity. A merely casual survey of this growing field of relationship may have inadvertently omitted some useful factor, but the general agencies are recognized.

The members of the Motion Picture Patents Company (the ten great licensed leaders) have evolved power and originality in conducting the campaign continual for publicity, that in efficiency not only attains results, but sustains high standard in tone and integrity.

The American Biograph, one of the pioneers, competing with Selig in this regard, has its own peculiar plans of publicity, and is not selling them, simply showing results. Little Nemo is the ad man as far as the Motion Picture world is concerned. Sh! Sh!

Samuel Speiden provides all the literature and the monthly magazine for the Vitagraph, and the name befits the man and his accomplishment for value and for versatility.

In the great house of Edison there is always something doing, and the advertising manager has his hands full from dawn till eve. L. C. McChesney, an expert in his line, with enormous capacity for work, has kept up his department for the past year with the usual tireless preparation of copy for trade publications, the issuance of his own paper, *The Edison Kinogram*, designing poster, getting out bulletins for multiple film, and otherwise keeping up the pace in highly original fashion. Lloyd Robinson, who is a writer, knew he was busy, Edisonways, and when he put his pen to paper he "starts something." "Who Will Marry Mary" was the premier alliance with an outside monthly publication, and the ladies of the world responded nobly. "Cleek, the Detective" and "Kate Kirby" are fine follow-ups.

Under the sign of the Liberty bell, red-winged, for the Lubin Manufacturing Co., stands a familiar figure, H. A. D'Arcy, who for these many years has written and poetized and pointed the way for dramatic craft, until he became the prophet for the silent drama. He hates to talk about himself. He wrote "The Face On the Bar Room Floor." He is a leading Elk, and his long familiarity with the ad game nationally, needs no comment from a mere neophyte.

A neat white brochure of highly calendarized paper, with a sunburst in gold on the cover, announces the release of Kalem, with news items and stories, is the most frequent and familiar form of the Kalem Company. William Wright is the capable manager of their advertising line, a part of their business they do not care to exploit.

H. C. Holland, formerly the publicity manager of Pathé Frères, has been advanced to be the assistant of the general manager of that great organization which is one of the most popular picture enterprises of Europe. Also Miss Hoagland has been very fortunate and clever in giving full pages in New York Sunday papers, and early last year, purchased a four-masted schooner and blew her up with dynamite off Long Island, where sensation was communicated to and attracted twenty-four representatives of the New York press, who "blew up in turn for a column apiece." P. Allen Parsons is the new publicity man, and he is industriously following the path set by his distinguished predecessor—stopping trains on the New York Central, getting battles between strikers and sheriffs in Colorado and then getting suppressed by the State authorities, shows his up-to-dateness in the game.

Paul Mellen personally attends to the printing and exhibition of the G. Melies Co., and the American house of Pathé Frères carries on a line of advertising quite distinct from that of their European home enterprise.

In the good old days, "befo' the war," was etched upon many a shining blade of the Bowie brand: "Hark from the South," but now in these piping times of peace, there seems to be more significant call of originality harking from the West. Something of this spirit invests the work of Essanay, which the dashing Don C. Meany slashes in with swift and trenchant pen—that shows the repartorial training for getting at things and making them hump. *The Essanay News*, full newspaper size, tells the story every week; then there is "Alkali Ike," and some other hummers for side issues, or if you demand the genius of change, an adept as a song-writer, he will toss of a Bronco Billy song, *tempo de Tango*.

J. Clarence Hyde, the press agent of Klaw & Erlanger, is supposed to be ambidextrous in the handling of multifarious interest that he might be astonished if he would be the master of what is thrown out in a week by O. M. Doud, who conducts the publicity department for George Kleine. He handles a mailing list even larger than his energetic brother worker, Meany; writes bulletins with one hand and two-page spreads with the other. Additionally, he has done the biggest business in lithographing of any man in the West, as the European artistic novelty like "Quo Vadis?" has taken up almost as big a paper as the circus. Only systematized efforts and big capacity for work could accomplish such large results.

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# DON'T "MUFF" THIS

The American Eclair Company is spending thousands of dollars weekly to produce good pictures.

They have the camera experts, the factory facilities, the stock company and the directors which only real money can get.

### ARE ECLAIR PRODUCTIONS GOOD?

Send for the ECLAIR BULLETIN and read the answer!!!

### ECLAIR FILM CO.

225 West 42d St.,  
NEW YORK CITY.

### DANIEL FROHMAN

Presents the Famous Romantic Play

## "The Pride of Jennico"

By Abby Sage Richardson and Grace Livingston Furness

### A Dramatic Conflict of Hearts and Swords

Enacted by the Famous Players Stock Co., in FOUR REELS. Released Feb. 20

### FAMOUS PLAYERS FILM COMPANY,

Executive Offices, Times Bldg., N. Y.

ADOLPH ZUKOR, Pres. DANIEL FROHMAN, Managing Director

matic, educational and descriptive, "different from any motion plays heretofore attempted" —Quad et demonstrandum? Look out for the Censors!

The heroic advertising campaign for Mutual whirled into the arena of public attention like a heavy dragoon, has made modest promoters sit up and pay attention, while the newspapers fortunate enough to secure the coveted pages smile complacently. While passing, one should not neglect to mention the name of Harry Rush Raver as one of the whirling advertisers of the motion picture industry like Stanley Twist, who has sailed away to far Australia.

In a decade of wonderful achievements one hesitates to nominate this or that stepping stone to success, because there have been many epochal events crowded in the brief span of animated photography, with many strong shoulders pushing at the wheels of progress, many keen minds working to keep the product proportioned in merit to meet the advancing responsibilities of artistic variation of a truly great enterprise.

The age-old principle of persistence of vision is the foundation fact for convincing in animated photography, and was noted before the Christian era by Ptolemy. The earliest approach to the motion picture of to-day was made by Antoine Plateau, a Frenchman, in his discopanorama, invented in 1829. Edward Muybridge, official photographer of the United States Government, was the practical pioneer with "Animal Locomotion" in 1872. In 1889, Fries-Green and Evans patented a machine for taking pictures on celluloid, and there came another photographic triumph of Lumière's "Kinematograph" in 1895.

It was given to that great genius, Thomas Alva Edison, to make the carbon filament glow into light; to make the needle on the film diaphragm follow the broken lines of the disc and release the imprisoned sounds toadden the ears of the world, and then to perforate the edges of the flying film and give rosy joys through the windows of the soul—who shall say that the last is not the least of these?

An essential that most cogently concerns the commercial side of this new and regnant art is not only to keep alive and ever quicken interest, but to create larger demand for the product. It occurred to the Great Discoverer to deftly stamp the egg on end: so it has been the happy fortune of Whales N. Selig to enlist the most powerful agencies of the daily press to affiliate in forwarding the general interest, in demand for moving pictures—by a device so simple, so direct, so universal in appeal—that the other fellow smiles and murmers: "Why didn't we think of that before?" The case in point is: "The Adventures of Kathlyn," with fifty great daily newspapers are blanketing the country from coast to coast, from Calgary to Mexico, gladly paying the freight in exploitation for advertising purposes. Just as easy (remarked sage old Elias Howe, when he put the eye in the business-end of the sewing machine needle).

Manufacturer of Moving Picture Machines, Moving Picture Cameras and Tamaracine Heads.

Arc Lamps, \$1.75, \$2.25, \$2, \$12 and \$21; Condensers,

To appreciate beauty in its true form, visit one of these delicious French productions and gather the fruits of their beautiful ideas regarding "smart dressing." You don't have to go to Paris now for the advanced styles. They are brought right here to your own doorstep, saving you unlimited expense, time, anxiety and such a long journey.

Don't throw away your opportunity. Master is coming and you know you want that one particular gown to be put to excellent use. Keep your eyes wide open and don't miss the joy outstretched to you by the movies. Should you feel doubtful why not let your dressers or seamstresses, or modest, know or take her with you next time when you see one of those beautiful creations, point it out and tell her it is just what you want, and if she is a clever woman you will have that very gown yourself.

### NEWS FROM THE LOS ANGELES FILM COLONY.

BY RICHARD WILLIS.

AS AN EXAMPLE of the risks that motion picture actresses run, Adele Lane, of Selig's, recently appeared in a series of three "Venus" pictures in which she wore some draped gauze, and on one occasion was in the water twice, and had to perform with wet filmy garments. This was a damp atmosphere and in more or less foggy weather. She caught a bad cold, of course. This is just a sample of what happens many weeks in the year.

GRACE CUNARD is much attached to a little spit dog who answers to the name of Mutt. At Christmas time Miss Cunard bought an "indestructible" doll and called it "Jeff." Now every time Mutt sees Jeff he goes into a fit of rage, and managing to get hold of Jeff one day, Mutt proceeded to demonstrate that the dog was not indestructible. Mutt is seen in Francis Ford's pictures occasionally.

PHYLLIS GORDON, recently with the Universal, is now acting with Frank Montgomery, at the Kalem studios, in "The Raid of the Red Vultures," a semi-Indian story. Mona Darkfeather takes the part of an Indian girl.

CLEVER VICTORIA FORBES has been installed as Al. E. Christie's leading woman at the Universal. She used to play for Mr. Christie in the early days of the Nestor Company.

THE first picture released under the "Beauty" brand is out and fully justifies the name. The "Beauty" brand exploits beautiful Margaretta Fischer and Harry Pollard. When "Withering Roses" by Marc E. Jones, was shown in Los Angeles it was seen by her numerous friends in the profession, who applauded the picture and prophesied a popular demand for the "Beauty" brand.

HETTY GRAY BAKER is working upon two Jack London stories for the Robert Bowditch company, "Smoke Belows" and "Valley of the Wolf." Miss Baker gave a "taste" of her quality in "The Sea Wolf" and "Valley of the Moon."

"REMEMBER MARY MAGDALENE" featuring Pauline Bush is being produced at the Universal by Alan Dwan. The synopsis of the story makes one think that there is no actress on the screen to-day outside of Florence Turner who could so successfully interpret this part as well as Pauline Bush, the silent suffering of a woman who has made a mistake and who is finally brought back to the joy of living by a child and a broad-minded minister.

IN "WITHERING ROSES" little Kathie Fischer was billed "Kathie Disher," and a friend wired to Margarita Fischer: "Is Kathie to be a kitchen maid-shame on you!"

HARRY POLLARD is producing a charming photoplay, entitled "The Professor's Awakening," under the "Beauty" brand. It contains good parts for himself, Margarita Fischer and little Kathie Fischer. There have been some magnificent high seas at Santa Barbara late and Mrs. Pollard has managed to take a few hundred feet of the stock for future pictures, but the light was too bad most of the time.

THIS buffalo which was shot by Jack Miller as a charged Elsie Albert at Bliss, Okla., sold for twenty cents a pound. It paid its weight, all right, and Mr. Miller is not a vast amount out of pocket.

AT A New Year's dance on the Miller ranch at Bliss, Okla., Mr. Matthews' company attended. The old fashioned dances were the vogue, but one or two "rags" were introduced for the special benefit of Ray Myers, Jefferson Osbourne and Bill Ryno. Ray writes that they enjoyed the square dances as much as anything. "Cow drill," they call them.

BY SPECIAL command from the powers that be, Francis Ford is preparing a series of about twenty photoplays which he is writing with Grace Cunard, and in which this clever lady will be a sort of "Lady Raffles," and Francis Ford will be at his mysterious one as Phil Kelly the detective. The first one will be "The Leopard Lady," and in it Miss Cunard will wear a wonderful set of leopard skin cloak, mink, etc. No one can write better mystery stories than this couple, and the series is bound to be thoroughly entertaining with their direction and acting thrown in.

BURTON KING's little family party. That is how it strikes one out at his cosy studio at Glendale. The director likes his company and they like him. He studies them and they appreciate it. Under the "Usona" brand, Burton King is producing some delightful "heart interest" stories. He is at present putting on "Mother's Birthday," with Eugenie Forde as the mother, Robyn Adair as the son, and pretty Virginia Kirtley as the daughter. It is a simple appealing story very finely acted. A mother asks her two children, who are both married, to cheer her loneliness on her birthday. They have other engagements, but meet and recall all their mother has gone through for them. They hurry to her and find nice places set and their mother recovering because she is forgotten. Mr. King has infused lots of charming sentiment into this picture.

HARRY C. MATTHEWS AND ELSIE ALBERT are writing the scripts for Mr. Matthews' big multiple-reel features at the Miller "101" Ranch in Oklahoma. The two have written some notable photoplays together, including most of the Power's "Kid" pictures and comedies put on whilst they were with the Power's company, and all the big series of fairy stories being produced by the Warner Features under the "Venus" brand, including "The Heart of a Princess," "Aladdin," "Sleeping Beauty," etc.

THE rainy weather has at last given Carlyle Blackwell chance to give some personal attention to his mail, and it is through the post office that his wonderful popularity can be gauged. There are many unreasonable people who think the boy, young director and actor should enter into a regular correspondence with them, but Mr. Blackwell makes a point of acknowledging every person who writes to him, but he will not enter into correspondence with anyone. If he did he would have to employ two secretaries instead of one and spend all his time dictating. He is such a whole-souled, unspoiled young fellow, this Carlyle Blackwell, and so clever withal.

FRANK E. MONTGOMERY, of the Kalem, has had a fight with the rainy weather, and by carefully watching the drops, has managed to finish two reeler, "The Raid of the Red Vultures," and a pretty Indian one reel story, "Wild Flower of the Prairie," both plays starring Mena Darkfeather. Mr. Montgomery is preparing an important Biblical

photoplay, in four reels, and is spending his nights reading the best authorities on this subject.

HUSH! A dead secret. Mena does not want to get too "embonkmonks" and take a five mile run every day. She is always accompanied by her pony, Comanche, who thoroughly enjoys the jaunt.

THESE are those who believe that when a performer joins the motion pictures said performer has a slim chance of going or the legitimate stage again, and it is surprising what good offers these people often receive. Cleo Madison, of the Universal, has just received a very tempting offer indeed, both as regards starring possibilities and money, so much so it had her thinking, but she is doing so well now and has so quickly jumped into popularity that she can see no reason for making a change. She has simply jumped into the front rank by sheer ability, although her beauty has also been a big factor in this rapid advance. Cleo certainly has a big future.

EDITH BOSTWICK is what is generally known as a "good fellow," and is sensible and kind-hearted. "What shall I do?" asked an ingenie the other day, "some of the boys stare at me so?" Edith gave her the following advice: "Stare at their feet for a while, then giggle and turn away; it will rout them every time." Miss Bostwick is a stunning dresser and a bright conversationalist, and always has a ready answer.

HELEN CASE is in receipt of a request from a prominent Chicago photographer, for the right to photograph her exclusively. The offer comes from a man who knew her when Helen was engaged in stock in the Windy City, and who took her portrait several times, and his memory is still fresh. The man who saw a postcard of Miss Case, published in Los Angeles. This is somewhat unique distinction, and it is probable that Miss Case will accept. The postcard in question has all the appearance of a Gainsborough or a Reynolds painting, and is a work of art.

### ADOLPH ZUKOR, THE MAN WHO PUT FAMOUS PLAYERS IN FILM TALKS OF THE PRESENT AND THE FUTURE.

With the sudden and important changes that have recently come into the industry, with the great strides toward expansion evident throughout the trade, it is particularly appropriate at this time to obtain the views of Adolph Zukor, president and organizer of the Famous Players Film Company, the man who first conceived the idea of presenting the famous players and notable dramatists of the day in motion pictures—the man who gave immortality to the visual half of the actor's art, and made it possible to perpetuate the great characterizations of the modern stage for future generations.

It was a big dream—the conception of embalming the art of the actor, making it available and endurable for all time. But it was a dream that only the strongest determination and courage could bring to realization, and these qualities the world now knows Adolph Zukor to possess.

Adolph Zukor is one of the most modest and unassuming big men of our time. That force of leadership and powers of initiative which he possesses in so eminent a degree he manages to conceal under the quiet exterior of a calm and poised that are at once baffling and impressive.

"The remarkable thing about our industry," he said, when the purpose of the visit was explained, "is the spirit of preparedness with which it accepts new conditions. No other business in the history of man's activities has had such rapid and sudden evolutions, yet we are never panic-stricken, we are never taken unprepared. The industry is now going through one of its most radical changes, an alteration of conditions and principles that will influence every phase of the business. Yet we all steadily pursue our various purposes. It is inspiring, when you consider it seriously.

"What do you think is the real future of the business?"

"I anticipate a very glorious future for the motion picture, as everybody engaged in the industry agrees. Two years ago, when we announced our purpose of presenting famous players and successful plays in motion pictures, the trade looked on in wonder. A few skeptics even thought the plan unfeasible. It appears, from all indications, and here Mr. Zukor smiled almost inscrutably, "that the entire trade—and others—are now convinced that the motion picture public desire a higher standard of motion pictures. We can judge the future best by considering the past. We began to produce pretentious subjects with prominent legitimate stars at a time when even the leaders of the business thought the old-fashioned little photoplay 'good enough' for the picture theatres. We have proved since then that both the exhibitors and the public can appreciate bigger and more elaborate subjects. Even to-day there is still a limitless field for improvement. The public want still better and bigger productions, and the exhibitors are more and more realizing this fact. And that fact is an index to the future of the trade."

Mr. Zukor has a keen habit of reasoning in just this manner, starting with a decided premise, leading toward a climax of logic, and completing his statements with an apparent denouement. For this reason his conversation subtly assumes an almost dramatic importance.

"I am certain you are making great plans for next year, Mr. Zukor?"

"Great plans," he repeated with a simple firmness. Great plans. We often hear that during the past year we have established a new standard for constancy in motion picture production. We do not know, of course, whether the trade or the public is satisfied with our past efforts, but we certainly are not, and we intend to go as far beyond our present limits during next year as we have gone beyond the limits that existed a year ago, during the past twelve months.

With our added facilities and enlarged organization we should far surpass our present record. With our studios in New York City, Los Angeles and London, we should produce subjects with variety and a difference of atmosphere and environment which are so essential to a program. Hugh Ford, one of the greatest theatrical authorities of the day, who together with Frederick Stanhope and Edward A. Monteage recently became allied with the Famous Players, has just left for our Los Angeles studio, to con-

"The Silver King," the celebrated play by Sir Henry Arthur Jones. A company will go abroad to produce this big subject along with other plays of an equal reputation and importance.

"We are quite confident that with Messrs. Ford, Monteage and Stanhope working in collaboration with Mr. Porter, who will act as technical director, and devoting their time and talents to the production of big, imposing, spectacular plays, we can safely attempt to go beyond all present standards. The impressive subjects we have selected for this expedition brings its success already within our vision.

"That is at present my dearest ambition—to elevate the standard of American productions to the plane of the world's greatest producers, but to go as far above it as is humanly possible."

"There is no doubt as you will succeed in this plan, Mr. Zukor, as you have succeeded in your present enterprise."

"The best way to insure success is to work

for it. We are working overtime," he replied, enthusiastically, and in this reply, and in the enthusiasm of his manner, the writer believed he saw a vital reason for Mr. Zukor's present success and a monumental resolve and desire for greater achievements.

### ESSANAY CLOSE-UPS.

#### A NARROW ESCAPE.

G. M. Anderson, director of the Essanay Western Stock Co., and creator of the well known role of "Broncho Billy," narrowly escaped death during the taking of "Broncho Billy's Bible," booked for release Feb. 28. The climax of the picture is a thrilling hand-to-hand struggle between Anderson and Frederick Church, playing the "heavy," on the very edge of a precipice. The scene was rehearsed a number of times without a mishap, but on the last rehearsal as the two men sprang back for a breathing spell Church was horrified to see Anderson stumble, fall heavily, and disappear over the edge of the precipice.

Church peered over into the chasm, then gave a shout of joy, for a large protruding tree root, some four feet down the side of the cliff, had saved Anderson's life, and he was clinging desperately to it while his body hung suspended in mid-air. A rope was hurriedly procured by Church and the camera operator and Anderson was pulled over the edge of the cliff to safety, suffering only from the nervous shock and painful lacerations on his hands. Anderson pluckily sent the camera operator back to his place and took the scene, but acknowledged after it was over that it was the narrowest escape of his life.

EDITH BOSTWICK is what is generally known as a "good fellow," and is sensible and kind-hearted.

"What shall I do?" asked an ingenie the other day, "some of the boys stare at me so?"

Edith gave her the following advice:

"Stare at their feet for a while, then giggle and turn away; it will rout them every time."

MISSING BILLY" MASON MOBBED.

When "Missing Billy" Mason went to a Chicago photoplay house the other night to hear Francis X. Bushman, the well known leading man of the Essanay, speak on how the pictures are made, little did he know that the manager had just flashed upon the screen that Mrs. Bushman was ill and would not appear there that evening. Mr. Bushman has been appearing at theatres throughout the country for the last two months, and Wednesday night, just before starting out for the theatre, he collapsed.

The crowd was gathered at the theatre, more standing outside, waiting, and the manager, ringing his bell, called out for Mr. Bushman, when someone in the crowd, spied Mason. "Missing Billy" is very shy when in a crowd, so he tried to hide behind a big man sitting beside him. The now excited crowd would have none of that, so he was hustled to the stage and people cheered, stamped, whistled and yelled. Billy made a nice little speech and started down the aisle again, but to his surprise and embarrassment, girls rushed up to him, kissing him on the face, arms and hands. This was too much for shy little Billy, so he made his exit through the back door and, as he said, "I beat it to a car before they had a chance to get me again."

TWO THOUSAND VOICES SING "BRONCHO BILLY."

The Essanay Film Manufacturing Company distributed over a thousand copies of the latest tango song, "Broncho Billy," to those present at the recent ball given by the Motion Picture Exhibitors of the State of Wisconsin, in Milwaukee, at the Auditorium.

A band of song boosters from the Chicago public sang "Broncho Billy," with the vim and vigor that made the blood in your veins curl. Phil Dahl of the Harold Rosister Company, shouted through a megaphone to "join in the chorus" and two thousand healthy lungs bellowed forth the chorus that could be heard as far as Chicago. It was a successful introduction, which was proven the following day by the five and ten cent stores laying in a goodly supply of copies. Already the music firm handling the song has been swamped with orders.

### KLEINE POSITIVES.

#### SPECTACULAR ANIMAL SUBJECT.

What is probably one of the most daring attempts to use wild animals in pictures is George Kleine's new masterpiece from the Cines studios in Rome. The title of this six-part feature is "Between Savage and Tiger." Three royal Bengal tigers, brought from Calcutta to Rome for the purpose, meet death in the manufacture of the film. That they are not the tame, circus variety of tiger is plainly evident to the on-looker. Anthony Novelli, Cines' leading man, who plays the lead in the film, does some rarely hazardous feats, and has two very narrow escapes from injury.

One of the reels contains a bit of business quite new in motion pictures. Hanging from the lower limb of a tree, Novelli watches a tiger dashing toward him. Suddenly letting his legs down, he curls them about the neck of the tiger, never lifting him from the saddle. Another extra clever feat is seen in the production of the great first sea scene, in which several hundred women and children leap into the water. The fire is genuine, and a great lumber vessel purchased for the occasion is burned to the water edge. The entire six reels fairly bristle with exciting adventures. The picture is now ready for booking through the branch offices of George Kleine.

### FORGES CHECKS ON KLEINE OPTICAL COMPANY.

A number of forged checks counterfeited by George Kleine, and signed by Frank Hough, manager of the Kleine Optical Co., have been passed throughout the Eastern States during the past week. The checks are drawn on the State Bank of Chicago and are printed. A letter from the Stratford Hotel, Bridgeport, Conn., describes the forger as follows: "Medium height, light complexion, weight about 185 pounds. Registered at the hotel and called for his mail, which contained a forged check countersigned by George Kleine, and in the corner the name 'C. H. Baker.' Also carried Kleine Optical Co. letter-heads, on which he wrote a letter to himself or accomplice." The forger makes it his business to call upon picture theatre owners in the various towns in which he calls.

### "POMPEII" BROKE RECORD IN MINNEAPOLIS.

George Kleine's "The Last Days of Pompeii," which played a three days' engagement at the Saxe Lyric Theatre, Minneapolis, broke the local record recently. The audience stood Monday, Tuesday and Wednesday to \$1,800 in paid admissions. These are record figures for any motion picture in Minneapolis.

With the completion of the "Squaw Man,"

by the Jesse L. Lasky Feature Play Company, a new producing concern headed by Mr. Lasky, the prominent vaudeville producer, and Cecil B. DeMille, the playwright, makes its actual entrance into the feature field and with its first production many innovations will be introduced, both to the exhibitors and the State right buyers.

The Roland's Feature Film Co. has com-

pleted a sensational picture entitled

"Trapped in the Great Metropolis."

The theme treats of a young, clever girl reporter, who, by an unusually adroit method, exposes an organization of infamous criminals. The scenes are laid in various parts of the City of New York, and is said to be full of stirring situations, replete with heart interest and humor. The picture will be ready for release on or about Feb. 15.

LASKY INTRODUCES MODERN PUBLICITY METHODS.

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One of the first methods used by the Lasky

Feature Film Co. is meeting the most

people to keep the exhibitors interested

throughout the United States and create a

desire for their productions, to obtain film records of distinguished personages, should make some of the popular screen favorites look to their laurels.

What seemed to impress Mr. Carnegie most

was the fact that the scenes were taken in

such a short space of time. He responded to

Director Noble's coaching like a veteran

actor, and seemed genuinely pleased to meet

Miss Phillips, especially after he had learned

of her recent mishap.

</div

# Vaudeville

is not what it used to be. Houses here and there in particularly favorable localities continue to pack 'em in, but the great majority of "continuous" houses are flying the signal of distress. Legitimate theatres are hard pressed to find attractions and harder pressed for audiences. In some instances the manager has trouble in giving away enough paper to ensure a decent showing. Every form of amusement bends to the relentless conqueror, GENERAL FILM.

What meagre change he overlooks is squandered at the cabaret food show and in the halls of the seductive tango trot. GENERAL FILM laughs at these little fads. They do not cut into his revenue one nickel's worth. But they do sop up the precious little luxury money that was left for the regular shows to fight for.

Wise managers, realizing that conditions are growing steadily worse, will give up a hopeless struggle and enlist with GENERAL FILM.

For some vaudeville houses a complete programme of motion pictures is the only hope. For others a vaudeville bill bolstered up with a few high-class pictures will solve the problem. In the theatres that have shown road attractions—one night or one week stands—the regular film service with its great variety of single reels and many splendid multiples will keep the box office busy fifty-two weeks in the year, and for the high priced, first-class theatre, a wonderful full-play length photoplay masterpiece like Charles Klein's "Third Degree," the "Lion and the Mouse" and similar great theatrical successes will pull the crowds in the afternoons and nights, and go far toward bringing them back to the "theatre habit."

But in every case, bear this clearly in mind: "The people" know all about pictures. They know the players' faces and the names of various brands. They can be attracted by good films, but they cannot be fooled by bad ones. Cheap film service is not economy—it is ruination. The best known and most popular brands of all time and in all countries are the Biograph, Edison, Essanay, Kalem, Kleine (Cines-Eclipse), Lubin, Melies, Pathé, Selig and Vitagraph.

GENERAL FILM serves all of these worth-while pictures on one perfectly balanced programme. GENERAL FILM offers the greatest full-play length photoplay masterpieces (special features).

GENERAL FILM has a wonderful educational service for clubs, schools, colleges, etc. GENERAL FILM furnishes all kinds of advertising matter to accompany its films. GENERAL FILM has a complete supply department to furnish you with every possible need—projection machines, screens—everything at bottom prices.

GENERAL FILM has a poster department that turns out the best of everything you could possibly use in the lobby and in front of your house—posters, frames, displays, photos, banners, etc.

GENERAL FILM has many branch offices—one convenient to you in any section of the United States and Canada, where the manager will take pleasure in helping you solve your problems and where all supplies may be had.

If you plan to start a picture show, or to CHANGE THE POLICY OF YOUR THEATRE TO PICTURES—or to book special features—don't waste time or money—get in touch with the acknowledged leader of the industry.

# General Film Company<sup>(Inc.)</sup>

200 Fifth Avenue

New York

## DEATHS IN THE PROFESSION FOR 1913.

Armstrong, John A., musician, Philadelphia, Feb. 24.  
 Augarde, Adrienne, actress, Chicago, March 17.  
 Alvers, John A., musician, Brooklyn, March 21.  
 Adams, Herbert J., vaudeville, New York, May 13.  
 Arling, Billy, minstrel, Los Angeles, Cal., May 24.  
 Alver, Dominic, actor, Texas City, Tex., May 27.  
 Adams, Stephen (Michael Maybrick), writer, Boston, Eng., Aug. 26.  
 Achenbach, Julius, circus, St. Louis, Aug. 25.  
 Atherton, U. T., actor, Hudson, Wis., Aug. 30.  
 Armstrong, Verne, actor, New York, Sept. 15.  
 Avery, Harry J., agent, New York, Sept. 12.  
 Avery, Harry, business representative, New York, Nov. 16.  
 Allen, James, singer, Paterson, N. J., Nov. 29.  
 Aulick, William W., press agent, Flushing, L. I., Dec. 25.  
 Birbeck, Belle (Mrs. R. F. Staley), vaudeville, New York, Jan. 7.  
 Barrington, Sidney, actor, New York, Jan. 11.  
 Beck, Antine C., musician, Rutledge, Pa., Jan. 12.  
 Bunk, Charles L., wire walker, Bath, Me., Jan. 21.  
 Bitter, Leona, vaudeville, —, Feb. 4.  
 Burns, Paul, vaudeville, New York, Feb. 10.  
 Budd, Herbert, actor, —, Feb. 3.  
 Barr, Andy, vaudeville, Chicago, Feb. 11.  
 British, Bertie (Mrs. Arthur R. Evans), chorus, New York, Feb. 13.  
 Brooks, May, freak, New York, Feb. 14.  
 Buffington, Claude R., vaudeville, Lynn, Mass., Feb. 19.  
 Baumfeld, Dr. Maurice, manager, New York, March 4.  
 Barron, Mandie (Mrs. Yockney), actress, Buffalo, N. Y., Feb. 26.  
 Beckwith, Linden, vaudeville, French Lick Springs, Ind., Feb. 23.  
 Barnett, Julia, actress, —, Feb. 24.  
 Brown, Capt. George D., manager, Portland, Me., March 10.  
 Brewster, William, vaudeville, Buffalo, N. Y., March 3.  
 Brady, John J., singer, Springfield, Mass., March 10.  
 Bogardus, Capt. A. H., rifle shot, Springfield, Ill., March 23.  
 Brinley, Frank B. (James E. Karney), actor, San Antonio, Tex., May 4.  
 Beardis, Teddy, vaudeville, Denver, May 11.  
 Behrends, Nathaniel, traveling agent, New York, May 30.  
 Brooks, Mrs. Myrtle, actress, Lincoln, Neb., May 20.  
 Bixler, Washington Henry, manager, Easton, Pa., May 6.  
 Byrde, James, press agent, —, June 5.  
 Bachmann, Alexander, musician, Philadelphia, June 7.  
 Bondeverry, Colonel, sharpshooter, South Africa.  
 Bellman, Al., vaudeville, New York, June 27.  
 Burridge, Walter, scenic artist, Albuquerque, N. Mex., June 24.  
 Bimber, Morris, musician, Arverne, N. J., July 5.  
 Binkley, Frank, vaudeville, Kansas City, Mo., July 6.  
 Boucicault, Aubrey, actor, New York, July 10.  
 Braham, Lewis, vaudeville, Chicago, July 19.  
 Buckley, Wade, musician, —, July 21.  
 Brandon, Enmer (Louis McNulty), actor, Brooklyn, July 28.  
 Bates, George, actor, Hampton Beach, N. H., Aug. 1.  
 Boehm, Joseph, side show, Brooklyn, Aug. —.  
 Bracht, Victor, Brooklyn, Aug. 20.  
 Baldwin, Harry F., advance, Kirksville, Mo., Sept. 4.  
 Busby, Col. William, manager, McAlester, Okla., Sept. 23.  
 Brookfield, Charles H. E., author, London, Eng., Oct. 20.  
 Brigham, Archie R., manager, Carthage, Mo., Oct. 20.  
 Battin, Franklin P., actor, New York, Nov. 1.  
 Barbee, Orrilla (Mrs. Arthur Hill), vaudeville, Cleveland, O., Nov. 12.  
 Batcheller, Geo. H., manager, Providence, Nov. 19.  
 Bernard, Vivian (Mrs. Fred Hollander), actress, New York, Dec. 17.

## C

Carlton, Arthur, vaudeville, Brooklyn, N. Y., Jan. 3.  
 Coover, L. G., press agent, New York, Jan. 8.  
 Christiansen, O. W., manager, Racine, Wis., Jan. 16.  
 Coulter, Wade H., manager, Albany, Mo., Jan. 30.  
 Clarke, W. H., singer, Philadelphia, Feb. 10.  
 Courtney, Mrs. S. E., actress, Hoboken, N. J., Oct. 1.  
 Gafel, Gertrude (Mrs. William F. Breen), actress, Boston, March 6.  
 Canfield, Gertrude, actress, Chicago, March 6.  
 Gossom, John R., actor, Buffalo, N. Y., March 15.  
 Clermont, Frank, vaudeville, New York, March 21.  
 Gourd, Mary (Mrs. Edward N. McDowell), actress, New York, April 5.  
 Collins, Walter A., Lanigan, composer, Elmhurst, N. Y., March 27.  
 Ouchelli, Claudia, dancer, Milan, Italy, March 21.  
 Connor, Patrick, press agent, Philadelphia, April 6.  
 Carter, Thomas, vaudeville, New York, May 2.  
 Connors, Milt, stage carpenter, New York, May 7.  
 O'Neil, Mrs. D'Oyley, manager, London, Eng., May 5.  
 Connors, "Chuck," vaudeville, New York, May 10.  
 Clark, P. E., manager, Binghamton, N. Y., May 7.  
 Costa, Alfredo, singer, Naples, Italy, May 15.  
 Collins, Minnie, vaudeville, Elkhart, Ind., May 24.  
 Constock, George, circus, Venetia, Pa., May 28.  
 Condon, Francis, agent, New York, May 19.  
 Caines, Eleanor, actress, Philadelphia, June 8.  
 Capito, Harry, stage carpenter, Indianapolis, June 7.  
 Callan, James, vaudeville, Michigan City, Ind., June 19.  
 Curtis, Rita, vaudeville, Boston, July 18.  
 Cabaugh, Cliff, treasurer, Hamilton, O., Aug. 22.  
 Carton, Arthur, Bensonhurst, N. Y., Aug. 26.  
 Colville, James M., actor, Amityville, L. I., Aug. 24.  
 Craig, Charles G., actor, Toronto, Can., Sept. 8.  
 Eddie, Eddie, circus, Augusta, Ga., Oct. 18.  
 Caine, Alice, dancer, Charleston, S. C., Oct. 14.  
 Carter, Daniel D. (David D. Cohen), playwright, Brooklyn, Nov. 13.  
 Collier, Charles E., actor, San Francisco, Cal., Oct. 31.  
 Clark, Burt G., actor, Baltimore, Nov. 19.  
 Cobb, Willis, press agent, Cleveland, O., Nov. 19.  
 Cummings, Edward F., agent, New York, Nov. 28.  
 Cromwell, Charles F., burlesque, New York, Toronto, Can., Dec. 9.  
 Corbett, Stratford, manager, New York, Dec. 15.

## D

Delina (Sawyer), Emily, acrobat, Pontiac, Mich., Jan. 2.  
 Delcher, James B., manager, New York, Jan. 13.  
 De Grey, Mildred Howard, dancer, Minneapolis, Feb. 11.  
 Dickerson, Charles, actor, Chicago, Feb. 20.  
 De Nilesco, Emma Wizak, opera singer, New York, Feb. 22.  
 Draseck, Felix, composer, Dresden, Germany, March 1.  
 Dittman, Phillip J., musician, Jersey City, N. J., March 2.  
 Doglass, Mrs. Susanna, circus, Zanesville, O., March 3.  
 Dietz, Frank H., manager, Pleasant Valley, N. Y., March 15.  
 Dayton, George W., manager, St. Paul, March 24.  
 Desarre, Samuel, agent, New York, April 23.  
 Dill, John, actor, Chicago, April 21.  
 Delavan, Jennie, actress, Cleveland, May 26.  
 Dupont, Edmund L., actor, Albion, Mich., May 26.  
 Daly, John, vaudeville, Blackwell's Island, N. Y., June 5.  
 Dunlap, Al., singer, Fort Worth, Tex., July 19.  
 Dodge, Edward, circus, Bloomington, Ill., July 16.  
 Doris, William J., manager, New York, Aug. 4.  
 Dr. Weller, William O., vaudeville, Cincinnati, Aug. 26.  
 Dias, Charles, property man, Jersey City, N. J., Aug. 28.  
 Dean, William J., stage manager, Kew Gardens, L. I., Oct. 9.

Dudley, Arthur Ward (Harry Ward), minstrel, Lawrence, Kan., Oct. 13.  
 Dalton, James, minstrel, Chicago, Oct. 19.  
 Dolan, John Francis, manager, Dover, N. H., Nov. 13.  
 Daly, Lizzie Dierous (Mrs. Sam Tuck), actress, Chicago, Nov. 23.  
 Dstreet, Maida (Elizabeth Portis), actress, Philadelphia, Nov. 24.  
 Denton, Percy, actor, Phenicia, N. Y., Nov. 19.  
 Darritty, Fred J., actor, Columbus, S. O., Nov. 18.  
 Donovan, Walter J., treasurer, Dorchester, Mass., Dec. 14.  
 Dugue, Ferdinand, author, Paris France, Dec. —.  
 Dornbrach, Mrs. Gertrude, singer, Corona, Queens, L. I., Dec. 31.

## E

Ewing, Ella, side show, Quincy, Ill., Jan. 10.  
 Eberhard, Dr. Ernest G., musical director, New York, N. J., Jan. 16.  
 Elkskamp, Carl, press agent, New Orleans, Feb. 9.  
 Earle, Harry, actor, Brooklyn, March 17.  
 Evans, Maude, manager, New York, May 13.  
 Ernest, Harry, manager, Brooklyn, May 15.  
 Edwards, Maxi (Mrs. Frank Bailey), vaudeville, Kansas City, Mo., July 6.  
 Eury, Henry B., manager, Benton Harbor, Mich., July 12.  
 Eischen, Carl H., musician, Salem, Mass., Aug. 8.  
 Ewing, Roy Selleve, actor, Chicago, Aug. 27.  
 Evans, Mrs. Bessie Simon, actress, Baltimore, Sept. 11.  
 Edeler, "Charley," property man, Baltimore, Oct. 29.  
 Ewing, Horace, actor, Antwerp, O., Nov. 13.  
 Englehardt, Peter E., doorman, New York, Nov. 20.

## F

Foley, Willie, minstrel, Brooklyn, March 11.  
 French, Jeffrey, actor, Dayton, O., March 28.  
 Froo, E. W. (Walter Scott), vaudeville, Minneapolis, Minn., March 23.  
 Ferguson, Robert V., actor, New York, April 21.  
 Flagg, W. L., manager, Peoria, Ill., June 20.  
 Fielding, Maggie, actress, New York, July 15.  
 Frosch, Gilbert A. W., vaudeville, New Haven, Oct. 25.  
 Froo, G. D. (B. D. Scott), vaudeville, St. Paul, Minn., Sept. 18.  
 Fenton, Michael J., vaudeville, Philadelphia, Oct. 14.  
 Fisher, John P., orchestra leader, Newark, N. J., Oct. 24.  
 Fitzgerald, Bert H., circus, Cincinnati, Nov. 1.  
 Fishel, Dan S., manager, St. Louis, Mo., Nov. 13.  
 Ferguson, Austin H. (Rober), vaudeville, New York, Nov. 9.  
 Fisher, George Storrs, actor, Brooklyn, Nov. 6.  
 Fifth Thaddeus, music publisher, Maspeth, L. I., Nov. 24.  
 Flynn, Tom, operator, Chicago, Dec. 21.

## G

Gibbons, Francis, actor, New York, Feb. 26.  
 Gurgen, John G., stage manager, La Salle, Ill., March 18.  
 Grant, Robert A., manager, Burley, Ida., March 22.  
 Groves, Mrs. Emma, freak, Marquette, Me., April 3.  
 Grimes, Lyle Waldron, vaudeville, Little Rock, Ark., April 10.  
 Gordon, Cliff, vaudeville, Chicago, April 21.  
 Gale, Ruth, actress, Harvard, Ill., April 25.  
 Grove, Charles L., vaudeville, Chambersburg, Pa., July 4.  
 Graybell, Joseph, M. P. actor, New York, Aug. 8.  
 Gilden, Mack, vaudeville, Pittsburgh, Pa., Sept. 2.  
 Grimes, Harry, actor, New York, Sept. 24.  
 Grimal, Mrs. Ada, actress, Brooklyn, Nov. 10.  
 Greenhill, Henry W., manager, New Orleans, Nov. 27.  
 Glachl, Caesar, manager, Milan, S. A., Nov. 3.  
 Gallingher, Aloysius J., booking agent, Brooklyn, Dec. —.  
 Gilliland, Wells U., actor, Henderson, Ky., Dec. 20.

## H

Hobson, Maude, chorus, London, Eng., Jan. 6.  
 Holbrook, Mrs. ex-actress, Chelsea, Mass., Jan. 5.  
 Hart, John, burlesque, Buffalo, N. Y., Jan. 17.  
 Hardley, John, manager, New York, Jan. 27.  
 Howard, May (Mrs. Victoria Sutherland), Shelderville, Ind., Jan. 20.  
 Hill, Nellie, burlesque, Atlantic City, N. J., Jan. 25.  
 Holis, Loraine, actress, New York, Feb. 3.  
 Hughes, Maggie, vaudeville, Pittsburgh, Pa., Feb. 1.  
 Hillman, May, vaudeville, —, Feb. 9.  
 Hobman, Maurice, actor, St. Louis, March 2.  
 Helfers, William, musician, Covington, Ky., Feb. 23.  
 Hart, May (Mrs. May C. Brooke), actress, North Adams, Mass., March 25.  
 Hawkins, Ethel, vaudeville, New York, March 24.  
 Heitze, Mrs. F. A., actress, New York, April 2.  
 Harrison, E. J., musician, St. John, Can., March 30.  
 Hulette, Mrs. Francis J., opera singer, Brooklyn, April 1.  
 Hulme, Frank, vaudeville, Denver, Colo., Sept. 12.  
 Hylands, Fred, vaudeville, London, Eng., Oct. 14.  
 Hurd, George, scenic artist, Jersey City, N. J., June 27.  
 Hurlin, Thomas A., actor, Kalamazoo, Mich., July 17.  
 Harris, Charles (Frank Rockwell), vaudeville, Boston, Sept. 14.  
 Heath, John W., agent, Terre Haute, Ind., Sept. 24.  
 Held, Frank, vaudeville, Denver, Colo., Sept. 12.  
 Hylands, Fred, vaudeville, London, Eng., Oct. 14.  
 Hurd, George, scenic artist, Jersey City, N. J., June 27.  
 Holland, E. M., actor, Cleveland, O., Nov. 24.  
 Hazlett, Bob, actor, Rochester, Minn., Nov. 12.  
 Hurley, Alec, singer, London, Eng., Dec. 6.  
 Huntington, Stanley, actor, Manchester, Eng., Dec. 16.  
 Hood, Olla, singer, Sharon, Mass., Dec. 17.  
 Hills, O. K., —, Amityville, L. I., Dec. 30.

## I

Irving, Robert, actor, Chicago, Feb. 20.  
 Irving, Mrs. Lucy, vaudeville, Oakland, Calif., July 20.  
 Ilsen, Oscar, music publisher, Cincinnati, Dec. 31.

## J

James, Adeline, vaudeville, New York, March 8.  
 Johnson, J. E., actor, —, April 26.  
 Johnson, Ben, circus, Brazil, Ind., April 29.  
 Johnson, Jacob, stage manager, Washington, May 7.  
 Jackson, Eleanor, actress, Ybor City, Tampa, Fla., June 8.  
 James, Ellen, singer, Newark, N. J., Aug. 5.  
 Jack, John, actor, Philadelphia, Sept. 18.  
 James, Albert, actor, London, Eng., Dec. 24.

## K

Kennedy, Louise, vaudeville, Chicago, Jan. 11.  
 Knott, Edward E., vaudeville, Denver, Colo., Feb. 27.  
 Kots, Louis, manager, New York, April 23.  
 Kitamura, F., vaudeville, West Hoboken, N. J., May 16.  
 Knopp, Henry, musician, New York, June 27.  
 Knowles, Eleanor, actress, Omaha, July 3.  
 Kress, William K., singer, Hot Springs, S. Dak., July 16.  
 Keily, Gladys, vaudeville, New York, Oct. 21.  
 Kennedy, John J., actor, Brooklyn, Oct. 18.  
 Kimball, Florence (Kimber), actress, Brooklyn, Nov. 27.  
 Kress, Frank, dancer, New York, Dec. 24.

## L

Ladas, Gustav Carl, composer, New York, Jan. 24.  
 Leach, John H., musician, Plainfield, Conn., Jan. 25.  
 Leonard, Alice, actress, Springfield, O., Feb. 14.  
 Lachman, James M., press agent, New York, Feb. 27.  
 Leale, Francis, dancer, found dead in lavatory of Steamer Oceanie just after leaving Cherbourg, France, March 15.  
 Law, William Arthur, actor and playwright, Parkstone, Dorset, Eng., April 5.  
 Ludwig, Joe, vaudeville, Brooklyn, April 9.  
 Louder, Guy, Arthur, actor, Kansas City, Mo., April 2.  
 Lockman, H. W., manager, Indianapolis, April 2.  
 Leigh, Clifford, actor, New York, April 15.  
 Lamb, Harriet E., actress, Philadelphia, April 21.

(Continued on page 24)



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BY HARRY JAMES SMITH

## THEATRES and OPERA HOUSES

## CLIPPER BUSINESS INDEX

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MAURICE RITTER, Manager, Western Office

DEATHS IN THE PROFESSION.  
(Continued from page 23.)

Sweet, Denomi, tight rope walker, Providence, Feb. 18.  
Sullivan, Mrs. Maurice, actress, Indianapolis, Feb. 14.  
Smith, Elsworth W., musician, Hartford, Conn., Feb. 20.  
Stewart, Colin, actor, Yarmouth, N. H., March 1.  
Stone, Harry C., actor and manager, Paterson, N. J., March 3.  
Sternfeld, Jeremiah, lecturer, Clifton Forge, Va., Feb. 14.  
Smith, Dick, circus, Ft. Worth, Tex., Feb. 28.  
Stiner, Dr. Frederick Mortimer, manager, Winterport, Me., March 9.  
Stoevel, Anton, stage manager, New York, March 13.  
Schmidleitner, Frederick, moving picture operator, Philadelphia, March 12.  
Sutton, John, manager, Louisville, March 11.  
Mervour, Andrew J., mind reader, Buffalo, N. Y., March 16.  
Stoeckert, Otto, musician, Brooklyn, March 18.  
Sealooke, Thomas Q., actor, Chicago, April 3.  
Kutsmann, Carl, vaudeville, East Camden, N. J., April 1.  
Spangler, Seth B., actor, Collinsville, Okla., March 24.  
Hilles, Harry C., bandmaster, Lynn, Mass., March 22.  
Sully, Wm. F., vaudeville, Monticello, N. Y., April 13.  
Schnecker, Heinrich, musician, Boston, April 17.  
Sheppard, Burt, vaudeville, London, Eng., April 28.  
Sullivan, William (Duke), attache, New York, May 1.  
Stark, Bertha, directress, South Bend, Ind., May 10.  
Gusta, Philip, actor, Baltimore, May 11.  
Steede, Mrs. Sophia, actress, Philadelphia, May 29.  
Sterne, Sylvan R., attache, Port Washington, L. I., May 28.  
Shepard, Mamie, actress, Buffalo, N. Y., April 23.  
Sutton, Wm. H., manager, Lawton, Mich., June 13.  
Schuchert, John F., manager, Girardeau, Mo., June 21.  
Galley, Edward, manager, Mountain Lake, N. J., June 28.  
Gilles, Marie Ocell, actress, London, Eng., July 4.  
Beeton, E. F. (Barnett Frederick Collinges), actor, Jackson, Mich., June 30.  
Clegg, Charles, actor, Los Angeles, Calif., June 17.  
Gschad, Henry D., treasurer, New York, July 17.  
Stanley, Jack, actor, Sault Ste. Marie, Mich., July 15.  
Gehndorf, George, vaudeville, New York, Aug. 10.  
Stein, Fred C., actor, Downs, Kan., Aug. 21.  
Summerville, Russell, actor, New York, Sept. 2.  
Standish, Minnie (Minnie C. D. Hickey), vaudeville, London, Eng., Sept. 7.  
Sydell, Jack, burlesque, Atlantic City, N. J., Aug. 27.  
Greed, John Belton, actor, St. Louis, Mo., Sept. 7.  
Smith, William Weston, actor, St. Louis, Mo., Sept. 10.  
Sinclair, Lucille (Mrs. M. S. Beathan), —, New York, Sept. 28.  
Scanlon, Jack (J. W. Scanlon), vaudeville, Ogle-  
grove, Pa., Sept. 16.  
Shields, Ren, song writer, Massapequa, L. I., Oct. 25.  
Stevens, Benjamin D., manager, New York, Oct. 22.  
Schuyler, Stephen R., dancer, —, Oct. 22.  
Samuels, Alexander R., manager, New York, Oct. 17.  
Sandor, Unger, singer, New York, Oct. 27.  
Sanford, Fred (Alfred Sanford Samuels), vaudeville, Philadelphia, Nov. 15.  
Stewart, Frederick R., advance, Brooklyn, N. Y., Nov. 22.  
Steward, J. H., Dr., medicine man, Shreveport, La., Nov. 10.  
Slackey, George, vaudeville, —, Nov. 27.  
Smith, James H., treasurer, Brooklyn, Dec. 19.  
Spence, Mrs. George, vaudeville, Chicago, Dec. 27.  
Sully, William J., actor, La Follette, Tenn., Dec. 28.  
Second, Mrs. George, actress, Chicago, Dec. 29.

Thomas, William, vaudeville, San Francisco, Dec. 24.  
Trotter, Mrs. Gertrude, composer, Weehawken, N. J., Jan. 15.  
Tearle, Edmund, actor, Brighton, Eng., Feb. 5.  
Taylor, Robert, circus, Baraboo, Wis., Feb. 20.  
Terry, Fred E., producer, Aurora, Ill., March 29.  
Theresa (Emma Valadon), singer, Paris, France, May 15.  
Thurston, John A., vaudeville, Cincinnati, June 2.  
Tobin, Ernest, vaudeville, El Paso, Tex., June 10.  
Thatcher, George, minstrel, East Orange, N. J., June 25.  
Till, Mrs. Louisa Olive, actress, Malden, Mass., July 13.  
Tobin, Frank, actor, Omaha, Neb., July 22.  
Townsend, George S., carpenter, Binghamton, N. Y., July 16.  
Todd, George F., vaudeville, Bayshore, N. Y., Aug. 4.  
Taylor, May (Mrs. Mary A. Taylor), actress, Philadelphia, July 30.  
Townsend, Frank, circus, Brewster, Putnam County, N. Y., Aug. 10.  
Tate, May, circus, Greenview, Tex., Sept. 17.  
Thebus, Otto, actor, Belleville, Ill., Nov. 7.  
Tobin, Theodore, circus, Oklahoma City, Okla., Nov. 19.  
Todd, George M., manager, Morenci, Mich., Dec. 15.  
Thomasesky, Philip, actor, Centreville, N. Y., Dec. 20.  
Ten Eyck, George A., vaudeville, Delhi, N. Y., Dec. 24.  
Vigliano, T., stage hand, New York, Jan. 13.  
Van Bissle, Auguste, musician, Brighton, England, Jan. 18.  
Voss, Tom, juggler, —, March 7.  
Van Baar, Charles Lawrence, director, New York, April 24.  
Valade, Paul, magician, Phoenix, Ariz., May 1.  
Van Osten, Bob, burlesque, Red Bank, N. J., May 8.  
Walsh, Mary Ellen, chorus, Brooklyn, Feb. 4.  
Wills, John B., actor and manager, Richmond, Va., Feb. 26.  
Wiley, Clifford, concert singer, New York, March 2.  
Ward, Blanche G. (Mrs. Gene Green), vaudeville, Dresden, Germany, Feb. 26.  
Wilson, Alexander, actor, Milton, Yarmouth, N. S., Can. 21.  
Wayman, John, actor, New York, March 12.  
Whalley, Willis, musician, Atlanta, Ga., March 14.  
Wheeler, W. S., actor, Ft. Worth, Tex., March 14.  
Wolf, Erich, pianist, New York, March 19.  
Weston, William, vaudeville, Staten Island, N. Y., April 2.  
Whyland, Sarah Plank, owner, Whyland O. H. S., Johnsville, N. Y., March 31.  
Walker, John, —, Indianapolis, Ind., —.  
Wynne, John, actor, New York, April 6.  
Wood, James, vaudeville, Wildwood, N. J., May 30.  
Webb, Walter F., director, Greenlawn, L. I., June 24.  
Williamson, James C., actor-manager, Paris, France, July 6.  
Whitner, Louis J. (Dutch), circus, Lima, O., June 30.  
Wickham, H. A., manager, Akron, N. Y., July 7.  
Wishert, W. H., carnival, San Angelo, Tex., Sept. 14.  
Wells, Charles A. (B. Carter), actor, Phila., July 36.  
Weston, Sam F., vaudeville, Tuscaloosa, Ala., Oct. 5.  
Weston, Sam F., vaudeville, Montreal, Can., Oct. 29.  
White, Mike, circus, Amarillo, Tex., Oct. 27.  
Wheeler, Albert, stage manager, New York, Nov. 16.  
White, Levere (Mrs. Robson Barneet), actress, Walluku, Mani, Hawaiian Islands, Sept. 21.

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### EARLY HISTORY OF NEGRO MINSTRELSY ITS RISE AND PROGRESS IN THE UNITED STATES

BY COL. E. ALLESTON BROWN.

**Manning's Minstrels.**  
Closed their session in Chicago May 28, and traveled. For several weeks after this party had opened in Chicago the theater was inadequate to accommodate the crowds, the receipts ranging from \$1,000 to \$1,200 nightly. Billy Emerson could not stand success, and the consequence was a dissolution of co-partnership. Ben Cotton happened to arrive in Chicago from California just at that time, and he took Emerson's place, and became a great favorite. The company closed in Chicago, June 3, 1871, but re-opened the season in that city Aug. 21, with Kemble, Cotton, J. H. Budworth, Schoolcraft, Coes, Harry Talbot, Peasey, Fitzgerald, Stevens, Rogers, C. S. Fredericks, Jas. Lamont, C. Markham, Long, Frank Kent and Chas. Hunnerman. The house was burned down during the great fire of October 1871, and the party traveled. They located in St. Louis, in October, but closed there on Dec. 21.

William H. Manning died in Chicago, Ill., May 15, 1876, in the forty-second year of his age, and his remains were interred in Piqua, Ohio, in the Forest Hill Cemetery. The bottom of the grave was covered with Brussels carpet, and two flag-stones were placed upon the top of the coffin and cemented. He was born in Piqua, Ohio, and commenced the minstrel profession at seventeen years of age.

He was first with the Dixey Company, in 1859; afterward, with the Campbell, Morris, Rumsey, Wilson and Newcomb troupes, and with the Van Amburgh, and Haight & Chamberlin circuses. In 1867 he became an assistant manager in the Emerson, Allen & Manning Troupe, afterward the Emerson & Manning, and the Manning Minstrels.

Upon the stage in the first part he was a model of an end man. Mystified at the rhetoric of the middle-man, and disputations upon all points advanced by the opposite end man, he kept his auditors in merriment from the opening to the close of the scene. In theollo, whether in his horrible "pathetic balala," or his unrelaxed "magical entertainments," he never failed to please a clear headed eye, face an overheated crimson and general bearing unassuming he was always self-possessed, and was considered one of the best representatives of the old river darkey, ex-tant. It was a curious but perfectly natural compound of simplicity, cunning, affection, dishonesty, earnestness, laziness and cowardice, all his bad qualities so manifestly that one could not help a feeling of sympathy and liking for the worn-out, shuffling, gaited, whining-voiced old rascal. Although in deep consumption at the time of his death, his decease was hastened through the villainous actions of a supposed friend taken in the minstrel profession.

**The California Minstrels.**  
Was a party organized by Phil H. Irving, and started from San Francisco, June 20, 1868. They played all the mining towns in Northern California, remaining out four months. Charley Rhoades, Frank Medina, Jim Wallace, Harry Williams, Tommy Farren (of Baker & Farren), George Lynne, Frank Casey and Phil Irving.

Phil H. Irving, professionally known twenty years ago as Harry Irving, first appeared as tenor vocalist in San Francisco, Cal., in October, 1857.

Wash Norton arrived in Cape Town with a party called the Christy's on Sept. 2, 1868, and played in Georgetown, Cape of Good Hope, Oct. 23, 1868, and went on to Mount Isa, opening at the Theatre Royal, Port Elizabeth, Nov. 2. They traveled through South Africa by their own means, making from sixty to seventy miles each day, performing the same night, done by no other company before. On Feb. 10, 1869, they reached Murraysburg, South Africa, and reached St. Helena May 22. On May 27 they sailed for Rio Janeiro, where they arrived June 19, and Buenos Ayres July 5, and opened there July 13. In the company were C. Steele, musical director; Cole and Wash Norton. Mr. Norton returned to London, arriving there Oct. 2, from Rio Janeiro. After visiting Paris he returned to London and opened with Christy's at St. James' Hall, March 19, 1870.

Washington Norton was born in New Orleans, Feb. 2, 1839, and first appeared before the public in Roxbury, Mass., when but nine years of age. Joined Ordway's Acolians in Boston in 1851. Opened with Bryant's in New York, in 1859. Sailed for Europe March 2, 1861. Joined Nish's party and left for the Cape of Good Hope, July 5, 1862. Re-appeared in New York in 1867, but returned to Europe in 1868, organized a band and went to South Africa. Returned to America, July 5, 1872, and made his debut as an actor at the Bowery Theatre, New York, Aug. 5, 1872, in a drama called "From Abroad." Falling in the dramatic world he returned to burnt cork. On July 23, 1870, he had a match jig dance with Joe Brown, at the Canterbury, London, and won the match. He returned to New York on July 5, 1872, and opened at the Bowery Theatre, on Aug. 5, in a play called "From Abroad." He died Nov. 16, 1899.

**The Olympic Minstrels.**  
Opened in Detroit, Mich., on July 14, 1868, under the management of O. W. Blake. The party consisted of: J. W. McAndrews, Pete Lee, J. S. Stout, Master Harry, J. H. Carle, J. S. Edwards, T. H. Williams, B. K. Hodges, F. McAvoy, O. W. Blake, and N. Tenette.

J. H. Taylor organized a company at Bristol, R. I., where they opened on July 30, 1868. G. H. Coes, T. L. Merchant, Tom Yates, Walter Bircl, Frank Dumont, H. F. Lockwood, E. Harrison, Jas. Johnson, F. Blakeley, and Geo. Warren, were in the company. J. H. Taylor and Frank Diamond occupied the ends.

**Pettengill, Bonter & Mudge.**  
Organized a band and started on a tour Aug. 27, 1868. Chas. Pettengill, Chas. Dobson, David Hawley, P. Bremer, C. H. Platt, G. Bonter, J. W. Hilton, Thos. Deverill, Frank Schmidt, J. H. Hilliard, H. T. Mudge, Frank Campbell, J. Vogel, F. B. Nair, Harry Wilson, E. W. Webber and Jas. Deverill. Chas. Melville was agent for the first week, after which C. B. Grisette took the position.

**Campbell's Minstrels.**  
Was a party consisting of: G. W. Moore, Dick Melville, M. C. Campbell, J. Kelly, R. M. Ferguson, Master Tomm, J. F. Hall, R. H. Escort, Geo. Reynolds, G. Coes, W. J. Campbell, T. Arlington, Mat Cannon, Harry Seymour, and H. Kelly, with Chas. Melville as agent. They took to the road in September, 1868.

### Cool Burgess' Minstrels

Consisted of: Cool Burgess, bones and second tenor; W. J. Gibson, tambo; Geo. B. Hadelife, middle man; H. Mortimer, Will H. Coleman, Harry Caustand, Miles Smith, Joe Banks, Alex. Robertson, Arthur Mortimer, Frank Beaver, and Johnny Burdell. Made a tour of Canada, commencing Sept. 17, 1868.

They collapsed in Cincinnati, Ohio, early in January, 1869, but re-organized in February, with Mike Foley, Chas. Atkins, Joe Banks, Ed. Allen, H. Caustand, Billy Coleman, Bobby Price and Walter Davis in the party. Joe Cheneau was agent. Closed their session at Bath, Me., June 16, 1869.

### Dan Shelby

Organized a band in Chicago, in November, 1868, consisting of P. O. Hudson, Wm. H. Haudmon, Bob Lindy, Dan Shelby, Master Willie, A. B. Kennedy, E. M. Hall, Dero, Frank Fisher and Prendergast, and opened at Kankakee, Ill., Nov. 9.

### C. A. Morris

Organized a party in Pittsburgh, Pa., in November, 1868, and opened at Buffalo, Nov. 2. Add. Ryman, Billy Sweatman, Jimmy Quin, Rosenthal and Curwen were in the party. Johnny Hart soon after joined, and took one of the ends. Joe Rainer appeared Jan. 13, 1869.

### Haverly's Minstrels

Was a party that J. H. Haverly started from Chicago, Nov. 9, 1868, and gave their first show at Peoria, Ill., 11. Chas. Reynolds, Sam Cole, Wm. Barry, Rollin Howard, Bradliss, Gustave Bideaux, Wm. Taylor, R. J. Tooke, H. W. Gifford, Wm. H. Butler, Ottie H. Carter, E. G. Kneland, J. H. Russey, M. Stanton, A. E. Voss, Chas. Koehl and Geo. L. Bishop were in the company. Charles Pettengill joined 11. Eph Horn joined them for awhile, leaving May 13, 1869, and S. S. Purdy opened. On March 26, 1873, Milt. G. Barlow joined Haverly's Minstrels. A re-organization was made in November, and they opened in the West. The party consisted of: Fayette Welch, Billy Courtwright, Geo. Wilson, Chas. James, Ned Goss, James Fox, W. H. Morton, Bernardo, Charley Howard, L. Myers, M. Gallagher, and J. Queech, in the party. Chas. Melville was agent. Charles Harrison left the party the first week.

## John A. Servas Scenic Studio

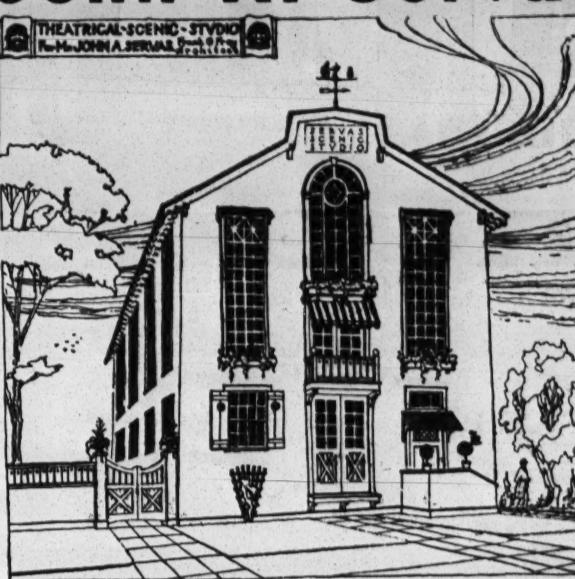
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### Hughay Dougherty, Johnny Wild, Master Barney & Little Mac's Minstrels

Were organized in Boston, for a traveling tour, and opened in Lowell, Mass., July 17, 1866, and they closed their season Sept. 25, when they joined Morris Brothers in Boston, Sept. 27.

### Lewis and Murphy

Started a band from St. Louis, July 24, 1869, consisting of: Con T. Murphy, Johnny Smith, Frank Frayne, J. McNally, Eddie Hale, the Berger Bros., "Cincinnatus," and Johnny Murphy.

### Harrison's Minstrels

Opened June 3, 1869, at Newark, N. J., with: G. W. Jackson, J. H. Surridge, Johnny Braswell, and H. F. Dixy, who called themselves the "Associated Artists of Kelly & Leon's Minstrels." W. H. Brockway, Johnny Hart, L. Myers, M. Gallagher, and J. Queech, in the party. Chas. Melville was agent. Charles Harrison left the party the first week.

(Continued on page 28.)

### NEWS AND NOTES PICKED UP AROUND WINTER QUARTERS OF SPARKS SHOW.

BY FLETCHER SMITH.

The Sparks Show is now an incorporation, the necessary papers having been taken out last week.

General Agent T. W. Ballinger was in Salsbury for a few days last week, but is now on his way again. The show this season will play almost all new territory, deferring its visit to New England until another season.

Two new cars, a flat and stock, and four coaches arrived at the quarters last week and have been put through the paint shop. The show this season will be unusually attractive. The cars have been painted an orange yellow, with heavy black letters and red shading. All of the baggage wagons are bright red with yellow letters and the parade wagons are red, blue, yellow and green. All have been newly gold-leaved and varnished.

**Haverly's Mastodon Minstrels,**  
And opened at his theatre, in Chicago, Oct. 21, 1878. There were forty-two people seen in the first part, seated in four rows, one tier above another. The vocalists, interlocutor, and musicians are attired in black suits; the eight end men are dressed in blue and white plaid suits. Billy Rice, Barry Maxwell, Thomas Sadler and William Arnold occupied the tambo ends; Pete Mack, Sam Price, John Styles and Bob Hooley, the bone ends. John Rapier, Henry Roe, John Styles, Thomas Dixon, J. W. Freeth, the four Arnold Bros., the three Gorman Bros., Hooley, Thompson, Adams, Lee, and the California Quartette, were in the party. One of the sets given in a song and dance, and a clog by twelve men. William Foote was manager. W. H. Strickland, agent, and Harry Mann, business manager.

**Norris and Duncan.**  
Started a party through the West in November, 1868. They lasted only one week. Bowman and Harris occupied the bone and tambos. Oscar Kress was the manager.

**Dashington & King's Acolians.**  
Consisted of: Jerry Dashington, Master Wagner, Harry Hambright, Billy Morris, Fred Williams, Frank Dumont, J. B. Carter, Thos. Yates, and Masters Willie and Charley. They started for California in March, 1869.

**The Monster Minstrel Organization.**  
Was a band formed in New York, made up from the company that Hooley had in Williamsburg and Brooklyn. They opened in Newark, N. J., Feb. 22, 1869, and they consisted of: G. W. Jackson, Billie Lee, W. K. Campbell, Joe Mack, M. Billie, Lee, Masters George and Tommy, Jas. Cook, Kaufman, Thos. Whiting, G. P. and Robert Kaufman, Lenzberg, John White, G. F. Hemmings, and John P. Smith, agent.

**Leon's Serenaders.**  
Organized in Honesdale, Pa., and gave their first performance at South Canaan, Pa., in May, 1869. Mansur and Davis were on the ends.

**Smith and Taylor.**  
Organized a party in New York, consisting of John Taylor, Archy Hughes, J. Brown, Fred Abbott, Billie Shepard, J. H. Hilton, A. Campbell, W. N. Masters, George and Willie Guy and G. Percival, and sailed for Europe June 21, 1869. They played in Liverpool two weeks, after which they made a tour of the provinces. John E. Taylor left London for Australia Nov. 15, 1875. Arrived Melbourne Jan. 1, 1876, and became partner in the management of the United States Minstrels in Sydney, in June, 1876.

John W. Hilton died in Liverpool, Eng., of consumption, Jan. 2, 1871, aged forty-five years. Everything that could be done for his comfort during his illness was attended to by Sam Hague.

**Wells and Kane.**  
Started from St. Louis, Mo., in May, 1869, to travel. Geo. Cushing, J. Clark Wells, manager; Kane and Carroll, were in the party.

and Hank Boggs also make Fulton their home when not on the road. Fulton, by the way is a good circus town.

Tom who is another old circus and town man who has made good since he retired from the road. Harry Tousey used to be in demand Winter and Summer ahead of shows, and did his best work in advance of George Thatcher's Minstrels. He is now married and living in Watertown, N. Y., where he is local manager of the billposting plant of Wallace & Gillmore.

We don't know Tony Mason's plans for the coming season, but Tony, as handsome and debonair as ever, is bound to land one of the big ones. Not a great many years ago Tony was an actor and assistant manager with Shipman's "Tom" show, and about as funny a Deacon and Cate as ever trod the boards at the time. George brought him into the business as manager for the same show. He came direct from the legitimate, and it took him some time to become used to wagon show life. The next season he managed the Grand Opera House in Syracuse, N. Y., and is now one of the big guns with the Shuberts.

Jack Lynn, the popular and successful manager of the Lynn Stock Company, was for years as good a Marks as ever appeared in "Tom." He broke his clever wife, Clara, and H. F. Dixy, who called themselves the "Associated Artists of Kelly & Leon's Minstrels." W. H. Brockway, Johnny Hart, L. Myers, M. Gallagher, and J. Queech, in the party. Chas. Melville was agent.

(Continued on page 28.)

**Clifton Sparks, the capable treasurer of the Arlington-Beckman Show, has for**

**seen the show for the past two weeks, and**

**is one of the boys that has had a meteoric rise. A few years ago he was a billposter with the writer ahead of Downie's wagon Torn show. A season later he made a hit with Ed. Knupp, and was soon doing local contracting for the Cole Brothers' Show. He stayed with them for one season and then went over to the Haag Show, where he is now the whole cheese abroad. His knowledge of the East stood him in good stead, and he made money for the show on its first Northern trip. George is from Herkimer, N. Y., and is a**

**man of great experience.**

**Woody Van, last season musical director with the Arlington-Beckman Show, has for**

**seen the show for the past two weeks, and**

**is another of the boys that has had a**

**meteoric rise. A few years ago he was a**

**billposter with the Cole Brothers' Show. He**

**is now a stickler for realism, and has**

**been a stickler for realism**

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SEATTLE, WASH.HISTORY OF MINSTRELSY.  
(Continued from page 88.)

**Weston and Hussey**  
Took a minstrel band, consisting of H. Ackland, Harry Kelly, Frank Hussey, N. L. Fenilade, J. Stewart, T. Campbell, Max Maretz, D. Warren, G. Fitch, W. Harrison, Frank Weston, Charles Holly, T. J. Peel, T. Rainford, J. Herman, N. Reeves, Culmore, T. Buckley, H. Reynolds and J. D'art, and opened at St. George's Hall, Melbourne, Australia, in June, 1869.

**Dan Shelby**

Started from St. Louis Aug. 8, 1869, for a summer tour with a party consisting of George Powers, Billy Pash, Frank Curtis, P. O. Hudson, Melinda Nagle, May Henning and a brass band. They opened on Aug. 3, in Centralia, Ill.

**Murphy and Mack**

Opened in Salt Lake City Aug. 18, 1869, with a party consisting of Joe Murphy, Ben Cotton, Johnny Mack, Theo. Jackson, Ernest Beaumont and others.

**Shorey, Melville & Green's Minstrels**

Showed in Providence, R. I., Aug. 18, 1869.

**Allen, Pettengill, Delehaney & Hengler's Minstrels**

Opened Sept. 22, 1869, in Brooklyn, N. Y. George M. Bassitt was middleman, and Chas. Church, tenor. C. B. Grisette started with the company as advance agent, but in consequence of a reduction of salaries, Mr. Grisette left, and his place was taken by H. J. Sargent. This company opened in New York, at the Waverly Theatre (formerly Kelly & Leon's), Nov. 20, 1869. Gustave Bideaux was in the party then. Closed there Jan. 1, 1870, and opened at the Tammany Music Hall, New York, giving a "first part," Jan. 3, in the burlesque of "Bad Dickey." They remained there four weeks, closing Jan. 29, and opened in Boston Jan. 31, at the Olympia Theatre, where they closed Feb. 12. Then Delehaney and Hengler withdrew, and the company was called

**Allen & Pettengill.**

They opened in New York, at Bryant's Opera House, Fourteenth Street, June 6, 1870. There were thirteen in the first party, and men consisting of Johnny Allen and Fayette Welch, tambos; Walter Bray and Geo. Edwards, bones. Frank Girard was middleman, Gustave Bideaux, R. T. Tyrell and C. B. Grisette did not appear. They closed there June 18.

Charles Pettengill died in Albany, N. Y., on Oct. 10, 1870, of consumption, aged twenty-seven years.

Johnny Allen was born in Newark, N. J., April 20, 1844. First appeared before the public in 1861 in burnt cork. First appeared in New York at Hitchcock's place, in Canal Street. Appeared at the French Theatre, 585 Broadway, in January, 1868, when a miscellaneous entertainment was given. Made his debut on the dramatic stage March 24, 1871, at Brooklyn, N. Y., in "Schneider." First appeared on the dramatic stage in New York, April 24, 1871, at the Bowery Theatre.

There was an ease and grace in the performances of Mr. Allen which were particularly noticeable, and distinguished him from the great mass of performers who attempted the acts which he executed so successfully.

William Delehaney was born in Albany, N. Y., of Irish parents, in 1846, where he made his first appearance on the stage in 1860. He formed a co-partnership with T. M. Hengler at Chicago in 1866.

**Cole, Slater & Hart's Minstrels**

Started out Oct. 11, 1869, and the party consisted of Charles Ball, Lew Cole, Billy Slater, Jimmie Hart, Joe Gallo, A. Prince, C. Young, Alex. Gray, Little Lee and Ada Garland. S. Sylvester was agent.

**Happy Cal Wagner's Minstrels**

Opened in Baldwinville, N. Y., Oct. 18, 1869. In the party were: Cal Wagner, Ben Hayes, J. H. Roberts, Geo. Barbour, Bob Edwards, Jas. Weston, Gus. Clarke, Mike Stanton, John McDonald, Mast. Steve Peel, and Gen. McDonald's agent. Commenced their next season on Aug. 15, 1870, at Syracuse, N. Y. Lew Hallett, T. O. Myers, Geo. Wilson, W. W. Barbour, G. A. Barbour, Geo. Bagley, Teal Seymour, Archy White, Harry Wayne, Ed. Morris, and Ed. Tinkham, were in the party. In November, 1870, J. Haverly took Cal Wagner with a minstrel party on the road. May 22, 1871, Johnny Booker joined, and in August, 1872, Billy Arlington was a member of the company. The partnership between Haverly and Wagner was dissolved Nov. 8, 1873. A re-organization took place with the following people in the company: Johnny Booker, Sam Price, Edwin Harley, Earl Bruce, John H. Murphy, J. G. Gross, Jas. Green, Thos. Sadler, and others. The season closed June 20, 1874. The next season he traveled, with several changes in the company, and had a prosperous tour, which closed at Evansville, Ind., March 20, 1875. This company soon after started out for a summer's tour, and was called

**Sam Price's Minstrels.**

They closed June 12, 1875. Cal Wagner reorganized and started on his annual tour Aug. 30, 1875, with F. N. Merritt, Jno. Geo. C. Roberts, Thomas O'Brien, Greenville, F. K. Ainsworth, N. C. G. Fisher, W. K. LaVale, Cal

Wagner and others in the party. Reorganized Aug. 14, 1876, Sam Price, J. K. Campbell, Emerson, Clark, Hoey, Fields, Leon H. Wiley, Joe Garatagua, Fred W. Otis and others comprised the party.

A. H. Reese, formerly with this company, died in Milwaukee, Wis., on Nov. 28, 1877, of consumption.

Calvin Wagner was born in Mobile, Ala., July 4, 1840. Has been before the public since he was seventeen years of age.

**Zeke Milliman's Minstrels**

Opened in Barrington, Mass., on Sept. 28, 1869, with Billy Frear and Zeke Milliman on the ends, and G. Green, Master Zeke, Gus Newhouse, H. D. Maston, M. W. Clifton, B. Fredericks, M. Isaacs and C. Muller in the company.

**Wild, Barney & Mac's Minstrels**

Gave their first show at Providence, R. I., Oct. 25, 1869. In the company were Sam Devore, Frank Meyring, Byron George, R. T. Tyrell, B. Tyrrell, G. W. Barnard, H. J. Milliken, J. Hayden, C. T. Smith and Charles Wilson.

**Skiff, Wheeler, Horn & Bray's Minstrels**

Started from Boston and opened Nov. 8, 1869, at Lynn, Mass. M. T. Skiff, Eph Horn, Sr., Eph Horn Jr., Walter Bray, Cooper, Fields, Charles Church, Wm. Chambers and others comprised the company, with C. B. Grisette as agent.

**The Comique Iron Clads**

Was a party that started out from Haverhill, Mass., on Nov. 4, 1869.

**Marsh's Minstrels**

Organized and started for a tour through Pennsylvania in November, 1869. On Nov. 16 S. S. Purdy joined them, and they were called

**S. S. Purdy's Minstrels,**

With Purdy and Gardner on the ends.

**The Stewart Bros.**

Organized a party and traveled through Indiana and Ohio, commencing in Fort Wayne, Indiana, in December, 1869.

**Wood's Minstrels**

Started Dec. 24, 1869, and opened in Lawrenceburg, Ind., with Marsh Adams, interlocutor; The Woodruff and Harry Nickerson, end men; Harry Parker and others. Harry Wood was manager.

**Billy Emerson's Minstrels**

Were organized in Chicago, Ill., and gave their first performance Feb. 11, 1870, at Ottawa, Ill., with the following in the company: Billy Emerson, John Pierce, H. Melson, Lew Brimner, Charles A. Boyd, Henry Schutz, William Butler, W. B. Rudolph (later known as Carl Rudolph, and whose right name was Wilber Barrill), A. W. Hall, A. Rider, Yates, F. King, A. Johnson, C. B. Grisette, agent; Beaumont Duhring, The Reynolds Bros. were shortly after added to the company. After a short time traveling, seeing the re-organization took place, and they left Cincinnati for California on Nov. 13, 1870, under the management of Thomas McGuire, at whose opera house, Washington Street, in San Francisco, they opened on Nov. 23. Billy Emerson, J. H. Budworth, George and Chas. Reynolds, Chas. Fostelle, M. Ainsley Scott, Con T. Murphy, Chas. A. Boyd, and C. B. Grisette, business manager, were all that went from Cincinnati, but after arriving there they were strengthened by the addition of Charley Rhodes, Johnny De Angels, Geo. T. Evans, H. Eyring, John Broharm, T. Blaum, J. Book, and an orchestra of ten pieces. They closed at McGuire's, on Sunday, Feb. 26, 1871, and opened at the Alhambra, on Bush Street, Feb. 27. During the season Bideaux, S. S. Purdy, James Collins, Martha Wren, Mrs. Hart, Mrs. Hart, American Jack, Chas. Vivien, J. H. Milburn and Cool Lee appeared during the season. When the party first opened in 'Frisco, C. B. Grisette was the business manager, but when they appeared at Philadelphia, he was the manager.

George Wilkes, right name George Miller, female impersonator with Emerson in the South, died in Memphis, Tenn., Oct. 1, 1870, of neuralgia of the stomach. On Nov. 5, 1871, Emerson, with a portion of the band, closed and went on a traveling tour. The Reynolds Bros., Fostelle, Scott and others were in the party. On Nov. 7 Kelly and Leon and S. S. Purdy, with a newly organized band, opened Chas. Howard bones; Purdy, tambo; Arthur Stanley, Robinson, Bideaux and Fanny Gibson were the additions.

Closed in 'Frisco, May 26, 1872, and went on a tour. Opened in New York Sept. 2, 1872, at the Alhambra Theatre, under the management of Thomas McGuire, and Emerson and Carl Rudolph opened Nov. 1, and the season closed Nov. 16, owing to bad business.

Emerson and McGuire left for California. On the 12th of May, 1873, he organized a small party, consisting of M. Ainsley Scott, G. W. Rockefeller, Charles Boyd and W. Verner, and sailed for Australia under George Coppin's management. On their arrival in Melbourne they added to their party several performers then in that city, and opened at St. George's Hall Aug. 2, but did not at first meet with success owing to their having doubled the usual prices of admission. Holly, Buckley and W. H. Campbell were the new faces added to the party.

They afterwards played at the Prince of Wales' Theatre, in Melbourne, for nine weeks, to the largest houses ever known in the colonies. On June 6, 1874, Emerson left

the party and sailed from Sydney for California, and soon after his arrival in 'Frisco joined McGuire's party at the Alhambra.

Billy Emerson was born in Belfast, Ireland, July 2, 1846. Came to this country in 1847. Joined Joe Sweeney's Minstrels in 1857, as balladist and jig dancer. In St. Louis, Mo., in 1868, he received a solid gold medal, valued at \$175, for being the champion song and dance performer. Was married at Covington, Ky., June 25, 1869, to Maggie Homer.

**Charles Austin's Minstrels**

Started on the road March 4, 1870, and consisted of Tyrrilla female gymnast; Charles Austin, J. G. H. Shorey, Charles Forrester, T. T. Tressel, F. Fresho, E. S. Austin, Fred Hoffmeister, Harry Norton, Albert Nix, J. S. Norton, Oliver White and Harry Metcalf were in the company.

**The Lone Rock Minstrels**

Opened in Lone Rock, Wis., March 4, 1870, R. Richardson, bones; J. Richardson, tambo; E. Castle, middle man; Williams, Danforth, Hays and Benoit were in the company.

**Morris, Demont & Gardner's Minstrels**

Opened on March 5, 1870, at Rockford, Ill., with Ed. White, Fred Alexander, Prof. Horner, Carl Knowles, Wm. Tucker, John Manning, Ned Freedman, McFisher, John Stever, Pete Baker, C. J. Williams, Mona Boening, S. Andrews, Harry Wright and Sam Cole.

**Simmons & Slocum**

Organized a band and opened their new opera house on Arch Street, above Tenth Street, Philadelphia, on Aug. 29, 1870, with Lew Simmons, John S. Cox, E. N. Slocum, Wm. Slocum, Johnny Hart, Andy McKee, W. P. Sweatnam, Eddie Fox, Robert Fraser, Wm. Eiseman, Chas. Folly, Wm. Ewers, Wm. Lester, Chas. Brown, Chas. Heywood, George Clairdon, Jos. Norcross, Wm. Clark, Wm. A. Brisco, Geo. Harris, John Crosher, Wm. Blaber, J. S. Stout, Ed. G. Stone, W. H. Chambers and Chas. Detro. The season closed May 20, 1871, and they went on a traveling tour. Re-opened Aug. 28, 1871, John Crosher closed late in January, 1872, intending to quit the business. Their hall burnt down March 20, 1872. Opened in New York April 16, 1872, at Niblo's Garden, in the business of "Holl and Partner, Inc." Opened in San Francisco, Cal., at the Alhambra Theatre, May 27. On July 8 David Wembold appeared, followed on 15 by Cool Burgess, Chas. Sutton and M. Ainsley Scott. July 20, Delehaney and Hengler and they closed Aug. 4. Reappeared in Philadelphia, Aug. 25, 1872, and in the company were Matt Wheeler, Luke Schoolcraft, W. L. Hobbs, Slocum, Simmons, Eddie Fox, J. J. Kelly, Fred Walz, Chas. Stevens, Hurley, Marr, Wm. Henry Rice, Wm. Hamilton, Justin Robinson, Barlow Bros., John Crosher, C. F. Shattuck, Jasper H. Ross, J. H. Stout and J. H. Beck.

Jas. Allsop, basso, opened Dec. 9, and Richard Meggs, tenor, on Dec. 23, made his first appearance on the stage. William Newcomb appeared Sept. 29, 1873, followed on Oct. 25, T. Kelly and Leon. Billy Manning appeared as end man on March 23, 1874, and on the same date Primrose and West appeared. The season closed May 16, 1875, and the company traveled for the summer. On Aug. 3, 1874, the season opened with Chas. New, Harring, McLone, Eddie Fox, Fostelle, L. Woolsey, Sweetnam, Simmons, Slocum, Slocum, Geo. Thatcher, Welch, Johnny Rice, Shattuck, Hamilton, Chas. Stevens, J. H. Stout, Eddie Fox and orchestra. Abecco opened Jan. 11, and the season closed May 29, 1875. They then started on a tour, but closed late in June. In August, Billy Sweatnam became one of the partners, and the company opened in Philadelphia, Sept. 6, 1875, as

**Simmons, Slocum & Sweatnam's Minstrels.**

Shattuck, Abecco, Geo. W. Harley, Sweetnam, Simmons, Slocum, Chas. Reynolds, Geo. Thatcher, Billy and Johnny Rice, and Gus Miles were in the company. In April 26, 1876, they made a new departure from the ranks of minstrelsy, appearing in their first part in Continental costumes, and they were called the

**Centennial Minstrels.**

The season closed July 15, 1876. Commenced their next season Aug. 28, 1876. On Oct. 31, Simmons and Slocum severed their connection with this troupe, owing to trouble with the proprietor of the opera house. They organized a party for a traveling tour, which they called

**Simmons & Slocum's Minstrels.**

They opened at Easton, Pa., Nov. 21. The party consisted of Welch, John Rice, George Thaibor, W. Henry Rice, Geo. W. Harley, T. B. Dixon, Charles Stevens, Vincent Barone, Simmons and Slocum. A reorganization was made by Sweatnam, the party called

**Sweatnam & Frazer's Minstrels.**

J. G. Russell, baritone, appeared Jan. 29, 1877. Milt G. Barlow opened March 24, appearing on the end and in the olio. He closed May 19. Simmons & Slocum's party did not

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## "FORTY YEARS AGO."

BY MAX DILLAE, OF DILLAE AND GEYER.  
(Dedicated to Al. Maco.)

I've wandered to the circus, Al,  
I've sat beneath the tent,  
Out on the old Fair Grounds  
Where many hours we spent.  
But few were left to greet me, Al,  
The new ones didn't know,  
We clowned upon that same old lot  
Some forty years ago.

The grass was just as green, Al,  
The sun was just as hot,  
Red lemonade and peanuts, too,  
By "ribes" were eager sought.  
The monkeys cut the same old shine,  
The "bulls" were just as slow,  
The "splinters" spied about the same  
As forty years ago.

The "big top" now is altered some;  
Much larger than before,  
The planks are now replaced by chairs,  
And numbered by the score.  
But the same old scent of sawdust,  
I could hear the whistle blow,  
It brought to me the mem'ries, Al,  
Of forty years ago.

The old clown sings no song now, Al,  
But pantomimes, instead.  
I'll tell you they have changed a lot,  
Most singing clowns are dead.  
The costumes and the make-ups, too,  
Have changed so much you know.  
In fact it's all so different  
Since forty years ago.

The tournament, the entree, too,  
Have both been laid away,  
And in their place they now present  
"Joan of Arc," in which some hundreds  
play.  
And dancing girls, three hundred now  
Are carried with the show,  
I tell you there's been changes, Al,  
Since forty years ago.

The old star burner is replaced  
By arc electric lights  
The "big top" now is light as day  
Upon the darkest night.  
So many things have changed, Al,  
Since we were with the show,  
And now I know that we have changed  
Since forty years ago.

## NOTICE

When Wiring Advertisements  
to THE CLIPPER, also wire  
remittance.

## THAT BEN EDWARDS' PARTY.

Although it happened several weeks ago,  
the music profession haven't stopped talking  
about it yet. It went off Tuesday evening,  
Jan. 27, and the place was Pabst Coliseum  
Grill Room, when Ben Edwards, of the fa-  
mous Edwards family, gave his first blow-out  
to his music and vaudeville friends.

The fun started shortly after eleven  
o'clock and lasted until the wee hours of  
the morning. Vaudeville talent galore was  
shown; in fact, everybody that was there  
gave a little specialty. Meyer Cohan, who  
was one of the first illustrated singers to  
appear on the vaudeville stage, made the  
hit of his career, offering several of the  
Chas. K. Harris songs. Every publisher  
was represented, opposition was thrown to  
the winds, and everybody applauded every-  
body's music. The affair will long be re-  
membered by those who were lucky enough  
to be invited, and all seconded the motion  
that Ben loosen up and hustle number two  
along.

In answering ads. please mention CLIPPER.

**England**  
**Has Sent Us** many good things  
but best of all Pears, the soap of  
quality and purity—there's 122  
years of reputation behind—

**Pears'**  
**SOAP**

15c. a Cake for the Unscented

AN HOUR WITH CHAS. K. HARRIS.

"Hello Central! Kindly give me 4240-Bryant.—Is this Chas. K. Harris?"

"Yes!—What is it?"

"This is Mr. Butler, of THE NEW YORK CLIPPER."

"All right: what is it, Butler?"

"Can I see you for a few minutes this afternoon?"

"Certainly. Come right up."

"Thank you."

Fifteen minutes later, after my name was given to the secretary, who wrote my name on the Telenograph machine, the buzz sounded for admittance and I was ushered into the private sanctum of Mr. Harris.

"Hello Butler! What's troubling you? Sit down. Have a cigar. I hope you did not come to see me just regarding the page ad for the Anniversary Number. No necessity for that, because I always give it to you, and have ever since there has been such a number of your paper."

"Thank you. It was not that; what I do want is an article from your pen. If you remember, you gave me one for our last Anniversary Number on 'whether ragtime had supplanted heart story ballads,' and your article stated that another year would see the death of ragtime and suggestive songs, and that ballads would be supreme, so you see you called the turn. Can't you call it again for the coming year of 1914? If you will kindly give me your views I will put them down on paper."

"All right, sharpen your pencil and we will commence."

Just at that instant the telephone rang. "Pardon me, Mr. Butler—Hello? Yes. Harry Reichenbach? You're coming over from across the street? You have an artist, Nina Barbour, at the Palace, and she wants a ballad? Sure, come right over, Harry. I will fit her out in good shape. Good-bye."

"There you are," said Harris. "Here is a new find who has made good at the Palace and wants a ballad instead of a ragtime

still our knockout, but you can bet your life Harris for us forever and aye."

"Thank you, boys," and they bowed themselves out.

Buzz, buzz, sounded the buzzer, and Meyer Cohen, Mr. Harris' manager, came in and said that Fred Bowers wanted to see him for a moment.

"Hello Fred."

"Hello C. K."

"This is Mr. Butler, of THE CLIPPER."

"How do you do, Mr. Butler? Glad to know you."

"What's the matter, Fred?"

"Say, Charles, you know I'm a pretty good composer myself."

"I should say you are," said Chas. K., turning to me. "This is a man that wrote 'Always' and 'Because' two of the most famous ballads ever written."

"Say, Charles," continued Mr. Bowers, "I need you, and I need you badly. I have got to have a real knockout. I sat on my doorstep nearly all last night thinking it over. I want a ballad that can go over."

Mr. Harris looked at him for a moment with a twinkle in his eye and said: "Fred, I've got you. Send in Byrd Dougherty."

In a few moments Dougherty entered.

"Byrd, this is Mr. Bowers. Play over that new song of ours, 'I'm Coming Back to You.'

Into the studio they both went. In five minutes Bowers had been taught the song, "I'm Coming Back to You." On Monday night the song was introduced for the first time upon any stage at Hammerstein's, and took six encores.

"As I was saying," said Harris, as I again took up my pencil to finish the article that I had started to write, "it is not so strange that the ballad has come back to its own, as I always said that you cannot fool the people. They know what they want. Now, for instance, take Truly Shattuck—a wonderful singing artist, who knows how to put over a ballad. She came up last week and said: 'Mr. Harris, for Heaven's sake, save my life. Give me a ballad that has not been sung to death, one they are not paying every singer to sing. I don't want pay, I want the goods.'

"All right, I said, 'I have just going over to my manuscript box, I have just the song you want. It is called "In the Golden Web of Fate." How do you like the title?'

"If the song is as good as the title, that for me."

"I played it over for her," said Harris, "and in fifteen minutes she had learned the song and is singing it upon the road with great success. Here are some of the clip-

"That's all right, I only wanted to fit you out."

After she left he turned to me and said: "Awfully clever girl. Voice clear as a bell. Wonderful personality. Will surely put those songs over."

"Just then a tap on the glass window was heard, and a voice saying 'may I come in?'

"Sure, Bernard, come right in," and in walked Bernard Granville.

"Oh, excuse me, am I intruding?"

"Not at all. This is Mr. Butler, of THE CLIPPER."

"How do you do, Mr. Butler. Say Charles, I am engaged at the Winter Garden."

"Glad to hear it."

"Now, you fixed me out so great for vaudeville that I want to know if I cannot be fixed out for the Winter Garden. You know the song you gave me, 'If They Don't Stop Making Them So Beautiful,' was the biggest hit I ever had. I want a pretty dance and a nice clean song. What do you suggest?"

Harris pushed the button.

"Edwards, have you a dance for Granville."

"Sure, 'Too Much Trouble,' instrumental."

"May I hear it?"

"Certainly."

Down sat Edwards upon the stool and he ripped off "Too Much Trouble" as Granville started to dance around the room.

"That's just the thing for me. How about the song?"

Again Edwards dashed into a song entitled "The Early Hours of the Morning."

"By jove," said Granville, "just what I've been looking for. May I have a lead sheet?"

"Certainly."

"Good-bye Charles."

"Good-bye, Granville, fixed up all right?"

"You bet, thanks very much."

"Well," said I, "I haven't heard anyone call for a ragtime song."

"Just as I was telling you, Mr. Butler, ballads have come back. Now go ahead."

I again took up my pencil to write the unfinished article.

"and it fits me like a glove. Mr. Reichenbach has been looking all over the city for a ballad to suit me, but couldn't find one."

"Did they offer to pay you to sing one," said Harris.

"You will have to ask my manager," said she blushingly.

"Oh, you know they did, Harris, and I know you do not pay, but we are looking for the goods. We get all the pay necessary if we can show them."

"That's right," said Harris. "You have the right idea. That's why you're on top. Good day," said Harris, as they both left.

"There," said Harris, "another ballad."

"It seems to be your busy day," said I.

"Oh, not at all. This is rather quiet. Every day is the same. Now, let's continue with the article"—when a voice in another room was heard, which for volume and power and beauty I have never heard its equal outside of grand opera.

"Who is that?" said I, "some opera singer?"

"Why, that's Horner Barnette. He is the gentleman that introduced my 'Was I a Fool,' and has sung it steadily for two years."

"Well," said I, "he surely is a credit to any publisher. What's that song he is rehearsing?"

"Why, that's 'In the Golden Web of Fate.' You see it fits him like a glove."

"Well, I should say it does."

"He surely will go over with that song."

"There's no doubt about that," said I.

"Well, let's get this article finished," said Harris, "or we never will." Ding-a-ling-a-

ling, again the telephone.

"Yes? Jesse Lasky? How are you Jess?"

All right. Have I a clean song that will fit the Redheads? You Bet, I always have something catchy and clean. You know this is a clean house. I will send Edwards right over. He has a new song, called 'I Just Came In to Say Hello, Now I Hate to Say Good-bye.' Yes, he'll be right over. Good-bye."

"Well," said Harris, "there it is again.

what they will be doing with the publishing houses that publish smutty songs. They have

done so already in Chicago, and they will also do the same thing here very soon."

Just then a voice was heard outside.

"That's Joe Howard's voice. Come in, Joe:

"glad to see you. When did you get back?"

"Hello Mabel, I'm turning to a very pretty girl."

"How are you? This is Mr. Butler, of THE NEW YORK CLIPPER. This is Joe Howard and Mabel McCane. Well, well," said Harris,

"I am glad to see you. What are you doing in New York?"

"We are going to take a flyer in vaudeville. Open at the Colonial next Monday night."

"Singing any ragtime songs?" said Harris,

with a twinkle in his eye.

"Not so that you can notice it," said Howard.

"I'm singing my own compositions, and the biggest hit I have is my ballad called 'Just a Little Smile.' Come over and hear it. Goes as big to-day as it did six months ago. It's funny how they like ballads. Good-bye, I'm in a hurry. See you after the show,"

and the door closed behind them.

"There you are," said Harris. "Let's go ahead with the story."

## THANK YOU, MISTER

YOU were a wonderful year! We'll try re-writes as if he'll grow into the Biggest Year of all years—that is, judging by the announcement of these eight sensational "Heiresses." They mean success and adoption now. Write at once. A p-

your doorstep!

## RAGTIME

If you sing rags—telegraph for this! We have tried it out. It is greater than "Pullman Porters," "Alexander's Ragtime Band," because it is a clever idea written around them all! By J.

## I'D STILL BE

AL PIANTADOSI has written some of the world's biggest song hits. He can write a rag as good as a ballad and long ago we

## I'M ON MY WAY

This is the only legitimate successor of "Peg O' My Heart." It is by the same writers—AL BRYAN and FRED FISCHER—and with their reputations and our recommendation

## YOU BROKE MY HEART TO

JOE GOODWIN wrote the lyric of "That's How I Need You" and we published it. That was some ballad, wasn't it? L.

## EVERY ONE IN TOW

Did you sing "Melinda's Wedding Day"? Do you need a strong, straight "Two-Four" tempo for closing? This is the song! fast

## A THOUSAND

Did you sing "Thousand Lives To Live" or "Love Me and World is Mine?" Then you must get this song. Words c

## AND HERE ARE THE FO

ISLE D'AMOUR

By EARL CARROLL and LEO. EDWARDS.

## PEG O' MY HEART

By AL BRYAN and FRED FISCHER.

LEO. FEIST, Inc., 13

CHICAGO 145 N. CLARK STREET. BOSTON 176 TREMONT STREET.

Another ballad.

"You know Cross and Josephine, two of the vaudeville stars of Broadway, don't you?" said Harris.

"Yes," I said, "I have heard of them."

"Well, they are making a great big hit

with 'You're a Dear Sweet Boy' and 'If They

Don't Stop Making Them So Beautiful.'

"Tell you, Butler," said Harris, "this is the

coming clean song year of the twentieth

century—take it from me. No one getting

upon the stage singing smutty songs or

ragtime or nigger songs make good. They

will be hissed. This is the age of clean songs.

You see what they are doing with the white

slave pictures? Closing them up, and that is

Another knock at the door.

"What is it, Schuyler?"

"Your car is ready for you, Mr. Harris."

"Car? Why, what time is it? Why, six

o'clock. Good Heavens!" said Harris.

"Well, well, said I, "I thought it was just

about five o'clock. I'll have to go."

"Now, Butler, are you satisfied that bal-

lads are coming back?"

"Take it from me, Harris," said I, "you

surely have proved that to me without a

dent."

"But how about the article?" said Harris.

THE CONSTRUCTION  
OF THE POPULAR SONG.

BY L. WOLFE GILBERT.

I must preface this little article, if I can call it that, with an apology by saying that I am not setting myself up as an authority, nor do I claim to be "one who knows it all" about the writing of the popular song. Yet I can modestly and safely say that I am as well equipped as most, if not any, to treat this subject, as I have taken my advent into the popular song field very practically and seriously. I would like to disillusion the lay reader's mind as to the type of writer who tells you that he burns the night oil and lies awake nights to be inspired. Speaking for myself, such has never been the case, and I insist that I like writing songs very practically and seriously.

The song business has deteriorated, to use the harsh word, into a business as commercial as any other business. The day of the poetic, long-haired bard, in my opinion, is over. The poet in the song writes for the

Stop Coughs **BROWN'S**  
Bronchial TROCHES

Allay throat irritation and hacking cough. 25c, 50c and \$1.00. Sample Free. JOHN L BROWN & SON, Boston, Mass.

that they sounded all right and were O. K. as far as euphony was concerned, but whether they were Irish or not was a worry to me until Andrew Mack, Nora Bayes, Jack Gardiner and numerous other staple Irish singers, heard the song and found no fault; in fact, I may truthfully say, learned the song and sang it to prove that there was no fault to find. So you see that without local color and without an intimate knowledge of the Irish race or its characteristics, I wrote an Irish song that bids fair to be "popular."

Several ambitious young lyricists have written me and have enclosed samples of their ability. Many of them were beautiful, but they lacked that natural quality or natural something that is inexplicable, to make them classified under the heading of "the popular song." I have heard many a disappointed song writer say "If I could get with the big, successful firm like you are with and had their support and backing I could have as many, if not more, hits than you have." True, or rather, possibly, but they seem to forget the one essential thing, and possibly the greatest reason for their being disappointed in the future of their numbers has been the fact that they were too far-fetched or too brilliant, or entirely devoid of merit, and without either one of the three or four necessities the greatest publishing plant or organization in the world cannot make a song. This has been proved. Publishers have spent as high as twenty thousand dollars on a popular song trying to make it and found to their sorrow that if they had a real hit-song it would take much less money and effort, and the public would grasp it. To quote Mr. Mills, my publisher, who is, without doubt, the best authority on the popular song in the business in its entirety, "Waiting for the Robert E. Lee" could have been published in Ithaca, N. Y., and it would have been a "hit."

Mr. Mills was the composer of a piece called "Red Wing," which was not sung by over half a dozen performers in its entire lease of life, and yet this number has sold over three million copies, and is still selling, so you see he must have that essential some-

thing, and hence greater results to the publisher.

I might take advantage of the space allotted me by THE CLIPPER to thank the many, many performers who have been responsible for the furthering of the songs that I have been connected with. I pride myself on being intimately acquainted with as great (if not a greater) number of performers as any writer in the field, and their assistance has helped my publisher and myself wonderfully. We are jointly grateful to them.

I also wish to thank the cabaret singer for his efforts in our behalf, because he is the most untiring and zealous pluggers that a

GUARANTEED  
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You Must Make-up,  
so Make-up with the  
Best Make-up

MEYER'S

Two Sizes, 10c & 25c  
a Stick.



Meyer's Clown White



EXORA POWDER,  
ROUGE CREAM,  
CERATE, BALM,  
BRILLIANTINE,  
SHAMPOO, 50c

If your dealer will not supply  
you, we will, and pay  
all charges.

103 W. 13th St.,  
N. Y. C.



Meyer's Grease Paint

THAT'S WHAT THEY ALL SAY.

DANVILLE, Pa., Dec. 11, 1913.  
NEW YORK CLIPPER—Dear Sirs:  
For my ad. of last week's issue, as  
usual I got fair results. IRA E.  
EARLE.

Our company always look forward  
to THE CLIPPER, and as an advertising  
medium it has no equal in  
theatricals. Yours very truly,  
H. WILMOT YOUNG, Young-Adams Co.

Two column ad. wired in over  
Western Union for this week's issue.  
I am sure it will bring the desired

# DREAM

"Alexander's Band," "Melinda's Wedding Day," "Gaby Glide," "Robert E. Lee," and "Mellow Melody,"

# ACHIEVE IN YOU

long ago we crowned him "King" of both! "Curse of An Aching Heart" was his latest, but this new one is his greatest!

# TO MANDALAY

recommendation, it shouldn't need another word of praise. It is positively beautiful! Don't wait. Be the first to use it. Remember, we never tipped you wrong.

# TO PASS THE TIME AWAY

sn't it? LEO WOOD and he have turned out this new one—and just get one peek at the song! That will be enough.

# OWN LOVES MY GIRL

fast "story" song with laughs galore! The melody will keep your audience awake! By LEW BROWN and NAT AYER.

# YEARS AGO

Words can't praise it enough! The song is wonderful, that's all! It's by EARL CARROLL and JACK GLOGAU

## FOUR "HITS OF HITS":

# KISS ME GOOD-NIGHT

By JOE GOODWIN and LEW BROWN.

# CURSE OF AN ACHING HEART

By HENRY FINK and AL PIANFADOSI.

PROFESSIONAL STUDIOS

135 WEST 44th ST., NEW YORK CITY

Parkway Bldg., BROAD & CHERRY STS. Send all mail to N. Y. Office.

copies it will sell, and the poet in the magazine or newspaper writes so much per space or column.

the word popular, as I take it, means something within the grasp of anyone, and mostly the not over-intelligent; in other words, the average person. Therefore, again I must say (speaking for myself) I have never made any attempt at display of brilliancy or rhetoric. Rather have I tried to conceive euphonious phrases and words, and with that I am the best little "repeater" you ever met. I have used one phrase as often as four or five times in one song, and possibly some of my many critics have said "Is that all he knows?" or "Could he not find another

thing that is almost inexplicable, and when you have it, you know it.

It is needless to say that to make "popular" a song, one must popularize it, and the only way to do that, of course, is to have the song sung. The publishing business has degenerated to a "plugging" business, and the methods employed by many are almost disgusting, but yet the only excuse that the publishers who resort to this type of boosting is that "we must make the song popular to make it sell, and we are justified in using any methods to gain our ends."

The cabaret singer and entertainer is only a recent acquisition to the publisher. It is not so long ago when there were no cabarets, and it is needless to say that there had been a gratifying change to the publishers, that the cabarets have flourished and that the cabaret singers are numerous. Yet, of course, the vaudeville performer and artist for making songs popular, because he or she sings to a more settled, conservative and listening audi-

ence, and hence greater results to the publisher.

I might take advantage of the space allotted me by THE CLIPPER to thank the many, many performers who have been responsible for the furthering of the songs that I have been connected with. I pride myself on being intimately acquainted with as great (if not a greater) number of performers as any writer in the field, and their assistance has helped my publisher and myself wonderfully. We are jointly grateful to them.

I also wish to thank the cabaret singer for his efforts in our behalf, because he is the most untiring and zealous pluggers that a

work, as THE OLD RELIABLE never fails. Thanking you for courtesy, wishing one and all a Happy New Year, remain, professionally yours, W. S. HURLEY, The Hurleys.

CALAIS, Me., Jan. 1, 1914.  
DEAR CLIPPER—I wish THE NEW YORK CLIPPER staff a Happy New Year, and a prosperous one, and may THE OLD RELIABLE meet with a greater success than ever before is my sincere wish. Allow me to thank you for past favors you have shown us in your local columns in CLIPPER. Best wishes. Respectfully yours, ED. HUGH BARNSTEAD, Young Adams Co.

I have always secured satisfactory engagements through your paper, and have never had occasion to use any other medium. With best wishes for a prosperous season, I am, very truly, C. R. MONTGOMERY.

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Youthfully Yours,

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WHENEVER MUSIC IS MENTIONED

GEORGE BOTSFORD

WITH  
JEROME H. REMICK & CO.  
219 W. 46th St., New YorkCELEBRATING MY FOURTH ANNIVERSARY WITH FEIST  
LOOKING FORTH TO SUCCESS WITH FOUR BRAND NEW SONGS

JACK GLOGAU

"BALLAD ITALIAN"

"IRISH RAG"

THE PIANO WRECKER

LEON FLATOW

THE BEAU BRUMMEL OF THE MUSIC BUSINESS  
F. A. MILLS IS MY BOSS

PETE WENDLING

Who recently immigrated to London with Lewis F. Muir, and came right back again.

ON THE JOB AT F. A. MILLS'

PLEASE MENTION CLIPPER WHEN WRITING ADVERTISERS

STERN'S 1913 AND 1914.

Tuesday, Jan. 13, 1914, was a night long to be remembered. It was the occasion of the opening performance of "Sari," the new Hungarian opera. The opinion formed by us two years ago was fully verified. At that time we ventured to predict a great success for "Sari," and judging from the reception given this opera on its initial night, we are satisfied it is the peer of all our former successes.

Critics, managers, musicians, connoisseurs, have pronounced "Sari" a success from every point of view. A great story, fully inculcated with the dashing spirit of Hungarian melodies, a genuine scenic feast, satisfying the engaging eye of the critical, and last, but not least, a cast worthy of the production given. We might mention four numbers destined to become popular wherever music is heard: "Softly Through the Summer Night"; "How Zephyr's Love Has Wings"; "Love's Own Sweet Song";

Another production with which the public has become fascinated under its magic spell is "The Whirl of the World," music by S. Romberg, the young Viennese composer, and which is now being presented to packed houses at the Winter Garden. A crashing, dashing, effervescent whirlwind of success, a most certainly musical musical world go-round with a whiz. Containing a series of beautiful scenic effects, intermingled with enchanting songs, enhanced by wonderful dancing, and a company of artists who fulfill their end in upholding the worth of the entire production. The following numbers are among the encore-getters, and will be played and whistled from coast to coast: "Kaglian Arabian Nights," "My Cleoing Girl," "Noddy Will Fly With Me," "How Do You Do Good-bye," and "Little Miss U. S. A."

We are looking forward to the greatest operatic year in our career. The contracts we have on hand cover such well known composers as Bruno Granchistaedten, the composer of "Rose Maid," a name familiar from California to Maine. His latest opera, now running in Berlin, "Forbidden Love," soon to be produced by Messrs. Klein & Esrom, is going to bring a path far in advance of any of his former successes, according to reports received from European critics; Paul Lincke, the famous German composer, who created the immortal "Gloworm," has many musical surprises for us. In fact, any composition stamped with the name of Lincke means another link in our already great chain of compositions; S. Romberg, now recognized as the American Lehar, who late composed "The Merry Widow," "Legs of Mutton," and "Le Poeme," have more than helped to popularize the Trot and Boston; Walter Kollo, composer of "Girl On the Film," now playing to packed houses, has delivered to us, for early production "Liebes Onkel," an operetta full of modern humor and classy music; another German writer, whose creation, "Kiss Waltz," received a tremendous reception throughout the United States and Europe, is Carl Zeller, "Duke of Osnair," his latest work contains ideas, both musical and otherwise, never before attempted in comic opera production; A. Bela Lasky, composer of "Dream Maiden," also has a new work in preparation.

Among other works to be produced in the near future, we might mention "Susie," a Hungarian opera, by Reuyl, about to be given under the direction of Edw. F. Rush, the New York producer; "777-10," a musical farce of the turf, in four parts, which is a sensational hit in Europe at the present time. A syndicate of well known managers is now being formed to give it an elaborate presentation; "Dressur auf der Mann," a musical farce, full of witty lines and fascinating, has been written by Andrew Dippel, "Dreherschaftliche Wohntanz" (Fashional Apartments), a farce with music; a new French operetta, by Vincent Scotto, and at least a dozen others.

In Manager Dippel's recent announcement for his New York Operette Theatre, five out of six of the new operas listed, have been secured by J. W. Stern & Co.

Longing has never been so much in vogue as it is at the present time. With the introduction of the Hesitation and Valse Boston, the Tango, the Trot and the Maxixe, those for whom dancing had lost its attraction are once more wending their way to the palaces of terpsichorean art. And it looks as though all roads lead to them. In order to really enjoy this delightful and healthful recreation, it is necessary that the music be of the very best. This is the reason why the combination of rhythm and swing, together with captivating strains.

It is due to the excellence of our publications in this field that Jos. W. Stern & Co. are one of the leading houses for dance music. Stern numbers predominate at all dance functions. No

THEODORE MORSE

WRITES MUSIC

D. A. ESRON

(MRS. THEODORE MORSE)

WRITES LYRICS

YOU ALL KNOW HIM

MAX WINSLOW

PROFESSIONAL MANAGER FOR

WATTERSON, BERLIN &amp; SNYDER, 112 W. 38th St., N. Y.

WEBB BURNS

ITALIAN MINSTRELS

Week Feb. 8, Poli's, New Haven, Conn.; week Feb. 18, Poli's, Hartford, Conn.

Week Feb. 28, Poli's, Springfield, Mass.; week March 2, Poli's, Scranton, Pa.

Compliments of the Season

The Gray Trio  
ORPHEUM CIRCUIT

matter where you may go, to the restaurant, cabaret, theatre or hotel, it is safe to say that you will find more than fifty per cent. of the selections programmed are the publications of the "House of Hits."

In speaking of dance music, a well known orchestra leader recently remarked, that the imprint "Jos. W. Stern & Co." meant on a sheet of music what "sterling" does on silver.

The world's leading exponents of the terpsichorean art, including such notables as Anna Pavlova, "Maurice" and Florence Walton, Mr. and Mrs. Vernon Castle, Lew Quinn and Joan Sawyer, Ruth St. Denis, Sebastian and others, have placed their mark of approval upon compositions by dancing to the international successes: "Nights of Gladness," "Love's Melody" (Berceuse Tendre), "Parisian Maxixe" (Dengose), "Some Smoke," "Le Poeme," "Maurice," "La Rumba," "Junkman Rag," "Leg

of Mutton," "Maurice Mattiche," "Ninette," "Giggle Girl," "Le Amore Qui Rit," "Ullman," "Laughing Love," "Che Mi Amigo," "Salsasa," "Zambesi Dance," "Marietta," "Tom Tom," "Vision," "Tout a Vous," "Valse Angelique," "Valse Septembre," "Druid's Prayer," "Night

Owls," "Valse Brune" and many others just as popular.

In keeping with the great development made in our production and foreign departments, our popular song hits have been recognized from Coast to Coast. Among these we might mention: "All the Little Lovin' I Had for You Is Gone, Gone, Gone," "Over the Great Divide," "Junkman Rag," etc., songs which have reached every theatrical nook and domestic corner in the country.

Our classic music department has reached a marked degree of success, and dealers, teachers, students, universities and music schools have recognized Stern's Edition of Classic Sheet Music and Album of the Best Composers as the authoritative edition, brought to its present high standard of excellence under the capable editorship of Paolo Gallico, the noted pedagogue, teacher and soloist.

Our forecast, therefore, assures us of a steady meritorious advance. Conservative in our policy of publication and generous in our publicity department, the name of Stern has been brought to the fore in rapid strides.

And we wish to thank the public, the trade and the press alike for its hearty co-operative spirit in our behalf.

WE PUBLISH GOOD BALLADS, FINE LYRICS AND MELODIES

# IF I COULD ONLY CALL YOU MINE

Words by J. W. CALLAHAN  
High Class Ballad THE TWILIGHT, THE ROSES AND YOU  
WE HAVE OTHER GOOD ONES. WRITE, PHONE OR WIRE

McKINLEY MUSIC CO. (E. CLINTON KEITHLEY, Mgr. Prof. Dept.) COHAN'S GRAND OPERA HOUSE BLDG., CHICAGO

## OBSERVATIONS BY JOE HEPP

Live Tent Show News. Circus, Carnival, Wild West Gossip and Comment. Pertinent Paragraphs by our Special Correspondent.

"YOUR FACE LOOKS FAMILIAR, BUT I CAN'T PLACE YOU—NEXT WEEK."

BY WILL J. HARRIS.

Into a booking office  
Walked an actor old and gray,  
"I'd like to see the agent."  
All the loungers heard him say.

The office boy walked up to him  
And yelled, "say what's your graft,  
I never heard of you before  
So go on, make me laugh."

The actor sadly bowed his head  
And wiped away a tear.  
Then said, "please tell the agent  
That a friend is waiting here."

The office boy took in his card  
And came out with a grin.  
"All right there, 'Ham,' he loudly cried,  
The boss says, come right in."

The actor slowly crept into  
The booking agent's room,  
He heard a voice say, "sit right down  
And I will see you soon."

The actor spoke quite nervously,  
As he leaned against his cane,  
"I hope you'll book my act next week,  
John Williams is my name."

The agent looked up from his books  
And gazed at him awhile.  
Then to the weary thespian  
He yelled out with a smile:

REFRAIN.

Your face looks quite familiar,  
But I can't place you—next week.  
If you can wait 'till July 4  
I'll give you Cripple Creek,  
And your act must be good out there  
I'll book you at Pike's Peak.  
Your face looks quite familiar,  
But I can't place you—next week.

Do you know that in Chicago, in the very heart of the city, the densely peopled department store neighborhood there operates, unheralded, an "all-night theatre?"

At six o'clock, when the busy trades people leave their stations, for the home heartthrob and the evening meal, the theatre is grinding away its hundreds of feet of joyful film.

When the sleepy night worker takes his early morning car for home the theatre is still wide open. And when the daylight shines forth upon the throng of bargain-hunting shoppers, the picture house is still open, and the doors are still open to the patrons of the Lyric Theatre.

This playhouse is located on State Street, near the corner of Van Buren Street. Its entrance almost opens at the Northwest stairway to the elevated station.

The story of how it came into existence is interesting.

One night, a little over six years ago, a small dark-skinned individual, who was doing odd State Street for his enclosed electric machine. It was in the wee small hours of the morning, just before daylight. He had just torn himself away from a very interesting pinocchio game, over at the Illinois Athletic Club, of which he is a member, and yawning, with the joy of a dollar-and-a-quarter winnings in his pocket, many deightful liquid concoctions, which Tom can make so well in his stomach, and enjoying the aroma of his blood, he approached the juncture of State and Van Buren Streets.

Suddenly the eyes of the little man widened. He gazed at the sign which read "Thompson's Restaurant." It was illuminated. He glanced across to the opposite corner and noticed a fruit store brightly lighted by a hundred incandescents. Beyond it, on the same side of the street was a "one-arm" lunch room. It was a glare of light. On the corner stood four newsboys crying their wares.

It set him to thinking. He turned West on Van Buren Street, and at the next corner turned North. He circled the block, and then he made the circuit of two blocks. He counted nineteen restaurants wide open and "doing business." He counted six fruit stores ablaze with light, and he noticed six cigar stores open.

He reached for his watch. It told him that it was three thirty.

How could they afford to burn up all that electricity and pay wages to employees for night duty?

He argued that if they all made money, which they proved with the showing of many patrons, why not cater to these same midnight citizens by giving them amusement.

The next morning bright and early, Aaron Jones, took his two partners to the revelation. He pointed out the presence of a floating population in Chicago at three thirty in the morning.

With his partners, Peter Schaefer and Adolf Linck, he had purchased some time before a small moving picture theatre on State near Van Buren. This theatre, the Lyric, became the object of their efforts.

The next night a new shift of employees was engaged, and the house began its career as the "only all-night theatre in the world."

In Paris and Berlin they have cabaret shows that run all of the night, but these shows close at daylight. They are only "All Night Shows."

But the Lyric operates every hour of the twenty-four.

There are three shifts of employees. Carriers, ticket takers, usherettes, electricians and other help change three times daily. The first shift begins at midnight, and works until eight in the morning, when the second shift comes on duty.

These employees work until four in the afternoon, when the last shift begins its watch until the midnight hour.

A month ago the management decided to ascertain the class of patrons that attend the theatre.

Where could so many people come from? What were so many people doing on State Street that late at night?

So they passed small slips amongst the people each hour after midnight, for a full week. And the replies are interesting. In one week, 209 printers, pressmen and "feeders" visited the Lyric. These came from a radius of twelve blocks. They were employed by the large printing establishments on Federal and Sherman Streets. There were 160 employees of the Post Office who took the midnight lunch hour to look at the "movies;" 121 street-car conductors and motormen signed slips in one week. 107 bartenders spent their dimes there, 98 waiters and waitresses visited the Lyric after their own shops closed; 82 belated citizens from commercial walks dropped in and signed their slips. 81 firemen, policemen, night watchmen and detectives of various denominations did their duty by spending a few minutes in the picture house; 76 listed themselves as "gentlemen of the road"—in other words "boes;" 45 railroad men, switchmen and repair men, looked at the pictures; 30 newspaper pressmen donated their ten cents; five bankers, five board of trade men, four newspaper reporters, 16 chauffeurs, 12 Chinese, seven newsboys and three negro porters, patronized the Lyric Theatre.

When this house was first opened five cents was charged as an admission fee. In six months the management discovered that they could raise the price to dime.

No music is played in the Lyric between the hours of midnight and four o'clock in the morning, because of the fact that the Inter-Ocean Hotel is located just up stairs.

At five o'clock in the morning the audience is requested to vacate the main floor, and is moved bodily into the balcony. Then the scrubwoman comes armed with brooms and suds, and the cleaning process begins. When the main floor has been cleaned the audience is chased down stairs and the scrubbing brigade moves into the balcony. The lights have not been out in this theatre for six years. The lamps have been removed and cleaned, but the current has never been turned off.

The moving picture machine has never stopped grinding more than five minutes in all that time. Films may come and films may go, but the Lyric, like the bubbling brook, runs on forever.

### JOE HEPP'S GUIDE.

"TO RESPECT MY COUNTRY, my profession and myself. To be honest and fair with my fellowmen, as I expect them to be honest and square with me. To be a loyal citizen of the United States of America. To speak of it with pride, and act always as a trustworthy custodian of its good name. To be a man whose name carries weight wherever it goes."

"TO BASE MY EXPECTATIONS OF REWARD on a solid foundation of service rendered. To be willing to pay the price of success in honest effort. To look upon my work as an opportunity to be seized with joy and made the most of, not as a painful drudgery to be reluctantly endured."

"TO REMEMBER THAT SUCCESS LIES WITHIN MYSELF—in my own brain, my own ambition, my own courage and determination. To expect difficulties and force my way through them. To hold hard experience into account for future struggles."

"TO MAKE A STUDY OF MY BUSINESS. To know my profession in every detail. To mix brains with my heart, system and method in my work. To find time to do every needful thing by never letting time find me doing nothing. To hold days as a miser hoards dollars. To make every hour bring me dividends, increased knowledge or healthful recreation."

"TO KEEP MY FUTURE UNMORTGAGED by debts. To live as well as to earn. To steer clear of dissipation and guard my health of body and peace of mind as a most precious stock of trade."

"FINALLY, TO TAKE A GOOD GRIP ON THE JOYS OF LIFE. To play the game like a man. To fight against nothing so hard as my own weaknesses, and endeavor to grow in the light of a gentleman, a Christian."

"So I may be courteous to men, faithful to friends, true to God, a fragrance in the path I tread."

### WALLIE COCHRANE ACTIVE.

The Winter days are upon us. The winds blowing over Lake Michigan at times bring a chill to those who work in the Loop, and the days are short and the rays of sunshine. It has been a peculiar winter. There really hasn't been much stirring in show news of a startling nature, but in the midst of an office grind, coincident with upon the Sixty-first Anniversary Number of THE NEW YORK CLIPPER, who should drop in with Colonel "Wallie" Cochrane. It is an inspiration to have Wallie call. He has never been known to have a moment's trouble, (he ever had any, which is doubtful). Just now, he's mixed up in a gigantic deal in the way of contracts for public utilities in Chicago. I only wish that I could tip off just what Wallie may do, but in the meantime it will suffice to say that he is right on the job, and in close touch with some of the top men in the business, which covers a period of twenty-three years, have I been so confident of pleasing the amusement loving public. It would be superfluous on my part to enlarge upon the character of the Sells-Floto-Buffalo Bill aggregation is preparing for the entertainment of its patrons, for once I will unbend myself to the extent of saying that I have been in control of large enterprises prior to joining Messrs. Tammen & Bondis, who should drop in with Colonel "Wallie" Cochrane. It is an inspiration to have Wallie call. He has never been known to have a moment's trouble, (he ever had any, which is doubtful). Just now, he's mixed up in a gigantic deal in the way of contracts for public utilities in Chicago. I only wish that I could tip off just what Wallie may do, but in the meantime it will suffice to say that he is right on the job, and in close touch with some of the top men in the business, which covers a period of twenty-three years, have I been so confident of pleasing the amusement loving public. 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Founded in 1853.

THE FRANK QUEEN PUBLISHING CO. (Limited)

PROPRIETORS:

ALBERT J. BORIE

EDITORIAL AND BUSINESS MANAGER.

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THE WESTERN BUREAU

Of THE CLIPPER is located at Room 505, Ashland Block, Chicago, Warren A. Patrick, manager and correspondent. THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Daws' Steamship Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's news depot, 37 Avenue de l'Opera, Paris, France; Diamond News Co., 126 Prado, Havana; Manila Book and Stationery Co., 128 Recolta, Manila, P. I.; Gordon &amp; Gatch, 123 Pitt Street, Sydney, N. S. W., Australia.

## EDITORIAL.

1853—Our Sixty-first Anniversary—1914.

With this issue we begin our sixty-second publication year with a stronger and better organization—numerically, mentally and financially—than ever before. THE CLIPPER, contrary to some of nature's laws, does not deteriorate and crumble to decay, but, rather like good wine, it improves with age. Like the mighty oak in the forest every year adds to its stature and strength.

Some of our would-be competitors have, at times, used slurring epithets and misleading statements in a vain effort to belittle THE CLIPPER, but we treat them with silent indifference, because we know that they are inspired by jealousy of our success. We are frequently asked: "Why don't you go for those yellow fellows and show them up?" There are three reasons why we don't. First, we know that nobody believes them. Second, we have a better use for the columns of our paper than filling them with our personal grievances and controversies. Third, if we allowed ourselves to be drawn into a controversy we would advertise these competitors in many localities where they are not known. The thoroughbred mastiff is not disturbed by a poodle dog snapping and yelping at his heels.

During the past year every department in THE CLIPPER has been improved and made more interesting to its readers, and while careful and constant attention has been given to all branches of amusements, rapid strides have been made in increasing our popularity with the motion picture industry as well as the out-door amusements. These efforts will be continued during the coming year, and no time nor expense will be spared to maintain THE CLIPPER in its position as the greatest amusement weekly in existence. The outlook for the future is more encouraging now than at any time since the panic of 1907. Within the past month we have received the *unsolicited* assurance from upwards of one hundred manufacturers and dealers in devices and apparatus used extensively in carnivals, circuses, parks, fairs and other out-door amusements, that henceforth their united support will be given to THE NEW YORK CLIPPER. These gentlemen assert that they have come to us in the belief that our upright business methods will insure them fair and honorable treatment. It will be our aim to prove that their confidence has not been misplaced. We return our heartfelt thanks to all of those friends who have supported us so loyally in the past, and we realize that without their support we could not have reached the high position we now hold. We assure them that we will reciprocate their confidence in us by giving them the best service in our power, and we guarantee fair and equal treatment to all. When another anniversary rolls around—that we may look back upon a year of unprecedented prosperity and plenty for all the people in our glorious country is the sincere and heartfelt wish of THE NEW YORK CLIPPER.

ELLA GALVIN SERIOUSLY ILL.  
Ella Galvin, of John and Ella Galvin, who was playing the leading role in the popular tableau, "Little Miss Mix-Up," is seriously ill in Chicago, and her condition is critical. The entire company is laying off on that account, and all bookings have been canceled.

# AL. G. FIELD

## GREATER MINSTRELS

### THE BETTER KIND

The world has laughed at and applauded them for twenty-eight years

"THERE'S A REASON." AND HERE ARE SOME OF THE "REASONS":

EDWARD CONARD, Manager

THIRD SEASON

The Grand Man From Grand Rapids

BERT SWOR

"MINSTREL"  
BILLY CLARK

PRINCIPAL COMEDIAN

"I'M HERE"

THE SCOTCH MINSTREL

San Francisco's Celebrated Son

JOHNNY DOVE

WM. H. HALLETT

COMEDIAN AND PRODUCER

INTERLOCUTOR EXTRAORDINARY

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Return to Europe at end of season for an extended tour. Booked Solid until June, 1916.

HE COMES FROM CORNWALL

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THAT DELIGHTFUL DELINEATOR

IT'S 19 YEARS NOW

WEST "BUD" AVEY PAUL LA LONDE

HE'S FROM HOUSTON

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Singing and Dancing Comedian

A "LEADER" WITH A LEADER

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Using C. G. Conn's Gold Instruments, the best in the World. Manufactured at Elkhart, Ind.

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FEATURING FEMININE FANCIES

A MAGICIAN OF MERIT

IN ↓ THE ↓ TEMPLE ↓ OF ↓ TERPSICHORE

JOE McCARTY

FRANK BROWN

HARRY YOUNG

ARNOLD and WHITE

FRANK MILLER

HARRY CLEMINGS

THE SONG THEY ARE TALKING ABOUT AND MOST BIG PERFORMERS ARE USING

# CROSS THE GREAT DIVIDE I'LL WAIT FOR YOU

## REVIEW OF CIRCUS NEWS

From The Clipper, Beginning February, 1861

1868—Continued.

One of the Rizarelli Brothers met with an accident while doing their gymnastic performances at Mozart Hall, Cincinnati, O., on March 26. It seems that he was unable to maintain his balance while standing on his brother's head, and fell, apparently unnoticed by the spectators, striking with great force his head against the floor, and causing him to faint. Several physicians were in the hall at the time, and contributed their services to the injured man, who, we learn, was not seriously hurt.

Bryan's Caravan Circus and Menagerie, which starts from Philadelphia, Pa., and makes its first stand at Newburgh, N. Y., on April 20, makes a detour of New York State. This concern is one of the largest and best organized of any that will be on wheels this summer, embracing every species of beast and bird known in natural history, together with handsome dens of wild animals that will challenge comparison with any other collection on the road. The equestrian corps will be first class, led by Robert Stickney, who was awarded the prize gold medal at Paris, as the champion pad rider. Mr. Stickney is also one of the best vaulters at present in the business. There are many others of equestrian, acrobatic and gymnastic renown in the organization. No better "head men" are attached to a similar organization than John Bryan, as proprietor; Frank Kelsh, manager; Charley Castle, contractor, and Doct. R. P. Jones, master of publication.

The Golden State Circus opened at Sacramento, Cal., on March 12, under the management of W. R. Balsell, in an amphitheatre erected on Sixth Street, between K and L streets, and capable of holding about eight hundred persons. At the termination of their Sacramento engagement they were to start upon a tour throughout the interior of the State. George Constable is the equestrian director and clown. The company also includes: James Leroy, hurdle and bar rider; Wm. Franklin, principal rider; James Lee (not one of the numerous Lee Family); John Taylor, tumbler, and the Siegrist Family. James Beebe and John Godley are leaders of the band. The ring stock includes eight horses and a trick horse. The round top tent is eighty feet in diameter, and there are five luggage vans, a passenger chariot for the company, and a light band to hold twelve persons.

George W. Sears, well known in the circus and menagerie business as the "Lion King," died at Augusta, Ill., on March 28, of consumption. He was born in Massachusetts, was about thirty-two years of age, and had been in the business since boyhood, his father being an old showman. In the Spring of 1863 he joined the Mable Menagerie at Delavan, Wis., with whom he traveled two seasons, after which he went to Cuba with Spaulding & Rogers, taking a den of performing lions with him. In the Spring of 1865 he was with the Dan Rice Show. The following season he joined Yankee Robinson, with whom he remained until his death.

Dan Rice's Circus and Menagerie commenced operations for the season on March 30, opening at Washington, D. C., for six days. In consequence of the very large number of strangers in the city, attending the trial of the President, business has been far better than was expected. On one occasion many were turned away, standing room not being available. The company makes a very fine appearance on parade, being attired in dresses new and gorgeous. The menagerie is composed of rare beasts and birds, occupying twelve cages. Our correspondent, "Novice," writes: "I attended on the evening of March 31, and found the canvas a mass of human beings. After the entree, the Delevanti Bros. (H. W. Penny and Lewis Kline) appeared on the trapeze and executed a variety of new and thrilling feats. E. W. Perry and a little daughter, Minnie, followed in a pretty arrangement, two horse acts which preceded some amusing business on stilts by W. C. Young. Little Minnie then appeared with her two ponies, 'Pink' and 'Dorothy,' and received liberal applause. The trick horse, Stephen A. Douglas, was next introduced by Dan Rice, after which Fred Barclay, a very clever rider, appeared, but his horse, being one entirely new, never having been used under canvas, did not awaken much enthusiasm. The Delevanti Bros. were then announced for performances on the horizontal bar. The introduction of the wonderful blind horse, 'Excelsior Jr.' by Col. Rice, was followed by a laughable pantomime, after which the educated mules, 'Pete' and 'Barney,' performed their original specialties. Wm. Kennedy, clown, appears in original sayings, and cleverly sings a comic song. John Trewalla is master of the circle, and Prof. F. M. Nash has charge of the trained pig, which is really worth seeing. The following is one of the many acts per-

WHEN WE HAVE A COMEDY SONG IT'S USUALLY A REAL ONE

Featured by real singers such as BESSIE WYNN, MARY ELIZABETH, ED. MORTON, JACK WILSON, Etc.  
If you want to get "Even" more time and "Even" more money, sing "EVEN WITH STEPHEN."

## SHE GOT EVEN WITH STEPHEN

formed by Mr. Pig: Numbers from one to nine, including a cipher, are placed on the platform, and a visitor is asked to give the year in which he was born. The age of the person is then correctly given by the pig's drawing from the numbers placed before him.

The Orton Brothers' Circus and Egyptian Caravan, with six camels, was at Fort Smith, Ark., on March 29. The company starts out from Leavenworth, Kan., about May 1, on its summer campaign. The show was water bound, and for two weeks was away from its bills in the Southwest of Arkansas. The manager is Dan Orton; treasurer, H. Orton; equestrian director, Miles Orton. W. Cole and Miles Orton have the side shows.

Yankee Robinson, one of the liveliest managers in the circus business, having organized one of the best and most complete equestrian exhibitions that has ever traveled a turnpike, has got under full sail, and we are informed that he is meeting with success through Illinois. The Yankee appears to understand the value of printer's ink, for he is said to have one of the finest collection of pictorial bills, both in design and finish, ever placated upon a billboard by any concern. The following notices of the Yankee's specialties we clip from the Quincy, Ill., Daily Herald, May 3.

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LYONS and YOSCO'S BIG MARCH HIT

I'M COMING BACK  
TO DIXIE AND YOU

SOME SONG

we must say that it surpassed in grandeur and magnificence anything the American people have ever witnessed in the show line, and in saying this we give the verdict of the people of Quincy. Yankee leaves us to-day for Camp Point, but he carries with him the assurance that whenever he returns to our city he will receive a generous reception. *Vive la Yankee Robinson!*—*Daily Herald*, May 3.

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## NEWS OF THE WHITE TOPS.

BY FLETCHER SMITH.

From all parts of the South come reports of bad business and now that the State of Florida has levied such an exorbitant license upon all shows, both large and small, it is a hard proposition to get around, especially for the two-car aggregations. It was a surprise to hear of the closing of the William Todd Show, for it was looked upon as one of the big money-makers of the South. Mr. Todd was doing bad business, and finally decided to lay off until Spring. He closed at Griffin, Georgia. On the last day of his season his handsome car was partially destroyed by fire. How the fire originated is not known. He is negotiating for the purchase of another and even more commodious car than the one just destroyed.

Dave Gillispie, who was a few years ago side show manager of the Sparks Show and who has been running a small wagon show, Winter and Summer, through the South, is one of the fortunate ones to keep going and make expenses at least. He uses a novel method to get by, without paying the regular circus license in this section, by billing his show as Gillispie's Theatre Shows. Dave, it will be news to some, is a proud father.

Stoddard and Wallace, last season with the Sparks Show, have signed up for next season with the Downie aggregation. "Doc" Stoddard will be producing clown, and writes that "Toy" will not have to do the fat policeman on the track. They are running a show in Indiana this Winter, and doing good business. Captain Wesley and his seals also go with the Downie Show.

Cal Towers will have a strong line up with the side show, with the Sparks Show, the coming season. P. G. Lowery will furnish the band and the minstrel show, but himself remains with the Wallace Show.

From a reliable source comes the intelligence that the Wallace Show next Spring will be on the Sunday school order, and to bear this rumor out comes the news that most of the lucky boys have signed up with other shows.

Jim Randolph, who has been with the Sparks Show for the past ten years as boss billposter, will blow into quarters a little earlier than usual this Spring, to superintend the overhauling of the new advance car. Jim is slated, it is said, as manager of one of the two advance cars, and his friends are pleased to hear of his promotion.

My old friend Frank Stowell has at last tipped himself off, and now if he would only state where he is going this Spring, we would be satisfied. Frank and Charlie Banks and myself were with Sig. Sautelle, in wagon show days, when Tom Finn ran the kid show and Charlie Ewers was equestrian director. Billie Lorenz was equestrian director, and Capt. Pierre did the high dive as a free attraction. Lorenz and Ewers retired long ago, the former at present being engaged in the grocery business in Pennsylvania. Dave Haley was the general agent, and it is a fact that Sig cried when he started him in Maine for the first time, thinking he was getting too far away from Syracuse. But Sig made most of his money up in that country, and his name is a household word there even now.

And that reminds me, there is going to be a merry war up in the New England States next Summer. Here is a partial list of the shows that are booked for that section: Downie, Wheeler Bros., Tompkins' Wild West, Howe's London, the Singer Show, Frank A. Robbins' and the Sig. Sautelle outfit. With the exception of the Howe's London, all of them are of the same size, namely, ten cars. Bert Rutherford and Frank Frink have already started the skirmishes and it is said that Downie will beat them all into Maine. Just as a pointer, I received a letter from one of the troopers, Fred G. Miller, who was with the Sautelle Show boy who is now located in Eastport, Maine, and he states that conditions are bad in that State and particularly along the Eastern coast. The sardine industry was a flat failure last season owing to the scarcity of fish, and money is pretty scarce up there just at present.

"Buster" Young, partner of Walter Young, producing clown with the Sparks Show, was married recently, in New York, to Mr. Young's sister, a non-professional. She visited the show last season and made a host of friends. She is pretty and accomplished, and a skillful amateur photographer.

It is rumored that C. S. Clark will not be car manager of the new advance car of the Sparks Show the coming season, but who his successor is has not been announced as yet. L. C. Gillette, who was assistant manager of the show, is also to transfer his associations, going out as general agent with a Wild West show.

Salisbury is to hold a big county fair next Fall, and the fair grounds now used as Winter quarters by the Sparks Show, have been taken over by the new Fair Association. This probably means that the show will seek a new location for next Winter. If a change is made, it is safe bet that Sparks chooses some spot in the North.

It was with a feeling of genuine sorrow that his friends here learned of the death of Charles E. Griffin. He and I were together with the Wheeler Show, and put in a delightful season. Mr. Griffin was a splendid man, a true friend and a perfect gentleman at all times. He was a personal friend of the late George Sanger, and visited with him during the Winter lay-off of the Buffalo Bill Show on its European tour. It was the late British showman that taught him most of the French he used in making his side show operate, and he always spoke of the artistic forms of his noted friend. Mr. Griffin, besides being prominent in the circus field, was for two seasons identified with a wagon show "Uncle Tom's Cabin" Co., and toured New York State to good business. He put Suffern, New York on the map, and he told me that he used to receive a wagon load of mail every day from his mail order business. He was pretty near the originator of this business, and made a small fortune out of it.

The Williams Vaudeville Company, that took the road for a tour of the South after the close of the Rents Bros. Show, is no more. Dick Williams is in Chicago, and his partner, R. A. Mills, in Winston-Salem, N. C. By the way, the latter married the young daughter of Mrs. Williams soon after the close of the Rents show. Earl Johnson, who was ahead of the show, and also financially interested, is spending the Winter in Florida.

The performers with the defunct Lowande-Robins Show attached the show property in Brunswick, Ga., but, up to this writing, had been unable to secure anything from the process.

Jack Phillips has his hands all filled for the Sparks Show, and writes that he is now enjoying himself at his home in Columbus, O. He is coming on to Salisbury three weeks ahead of the opening, to run around the fair ground track three times daily, to work off some of his superfluous flesh. Jack is "way up over the two hundred mark now."

The Sparks Show will have the big concert feature this season a boxing kangaroo. Herr Fritz Brunner will break the animal if it don't break him, and may yet develop into a new white hope.

Bert Mayo is busy at the quarters breaking in new pony acts. He will present this season two mense horses the bucking mule and the pony on the revolving table. His wife will also appear in the ring with menage act.

Jethro Almond, who has successfully managed a three-car tent show in the South for the past few seasons, is this Winter appearing in the North Carolina Opera House. He

has two cars with him and is doing good business. The Simpsons, Ed, and Josie, recently joined to do their impalement act and concert turn. They were with the Rents Show last season.

Ten weeks more and then there will be something doing. "I'm going to start saving from the first day. No more Winters like this." How many times have you said that, and how many times have you deceived yourself into believing it. It is worse than a New Year's resolution, and a darn sight harder to keep.

I had almost lost track of my old friend, Frank B. Hubin, but I hear that he is no longer at Atlantic City and is now managing an opera house at Pleasantville, N. J. It is not many years ago that Frank was working for Bostock, in the zoo placed in the old public library in Boston. Then he ran a gypsy camp, a sort of a store show, in the New England States, and I was his advance and press agent. He made a big success of it by renting vacant stores and fitting them up with small evergreen trees to represent a miniature forest. Small tents under the trees contained fortune tellers and palmists, and even parrot and their mits read free.

It was a wild all over New England, and there were half a dozen places doing a running business on Tremont Row, Boston. He next transferred his camp to Atlantic City, and made good there. His venture with "Uncle Tom's Cabin" did not pan out much, but I reckon he made a swell Legree. George Forepaugh, now with the Tompkins Wild West, was manager or advance agent, I am not sure which. The only thing that prevented Frank from being mayor of Atlantic City, at one time, was the fact that he would not run for the office and was content to remain a member of the fire department. Good luck to Frank and his estimable wife, and may he never have to send me another ticket up in the wilds of Vermont. Remember that, Frank?

Harry Crawford, a wire walker, who works in girl make-up, had them all guessing at the local vaudeville house here last week. He is some wire walker and makes some class girl. He goes next season with the Sun Show.

Last season's band boys with Director Phillips are pretty well scattered this Winter. Irvin Tuttle has been seriously ill at his home in Indiana, but is much better just at present. Schneek is ill at Altura, Tex., and Guy Wimmer is getting along on a Winter's job at San Antonio. Mike Leopold is in Savanna, Ill. Green at Willimantic, Conn.; Charlie Williams, at Birchfield Springs, New York, and married. His trouping days are over for the present at least. Guy Cohen, who used to be with the big band, is Wintering at Birmingham, and chumming with "Slim" Lapierre, who has a fine job in the steel works. Bill Yates is putting in the Winter at his home in Danville, Va., and all mail for the popular director should be sent to 941 Caldwell Avenue, Columbus, Ohio.

## AN INTIMATE RECOLLECTION OF FAMOUS SHOWMEN.

BY FLOYD KING.

The good old circus with its gold and gleam and glitter never seems to pall on the dear public. Once a year everybody goes to that popular form of entertainment. Times were when church-going people used the alibi that they were carrying the children to see the animals. But those were in other days. The Methodist Church was the last to remove the barrier which made it a violation of the church rules to attend a circus performance.

Shakespeare says that "It is meat and drink to see a clown." The funny fellows tell us that "it is meat and drink to be a clown." And there you have it from both sides.

However, great and wonderful the circus performance is itself, it can hardly be compared with the wonderful system and business which dominates every part of the great organization. "To-night the circus may play in a quiet and unpretentious village, maybe in the shadow of a great mountain, or overlooking a picturesque river; to-morrow it may be across a couple of States more than a hundred miles away in a great city. The thousand people with the show, the hundreds of horses, animals, the four trains of cars, the hundreds of wagons and parade chariots and acres of tents have been transferred in the stillness of the night. The performer awakes in his berth and looks out upon new scenes, new faces, a stranger in a strange land. Surely there is something mythical about the circus."

But to the man who is responsible for the wonderful circus organization, the one who makes it possible for the small boy of six and others of sixty to be happy at least once a year, credit must be given. The most wonderful man of all is the power that directs. The circus owner, and he is generally the manager, is the most wonderful part of all the circus.

There is an old saying among troopers that one who makes good in the circus business can do the same in any other line of work. The best example of this is to notice those who have deserted the "white tops" for other lines of work. Almost invariably they are successful. The circus makes peculiar demands upon its followers. The life is hard and the work is hard. One must be skilled in many lines of endeavor and human nature to succeed will be hindered by ability.

Among the dead showmen James A. Bailey is generally spoken of as the greatest, as among circus followers. The layman labors under the delusion that P. T. Barnum was the greatest. Mr. Barnum was played up stronger in the newspapers than his own show. He was the feature attraction. Mr. Bailey shunned the limelight of publicity.

But when Barnum died it may be interesting to note that his death received more space in the newspapers than did that of U. S. Grant, former president. The comparison is made because these two great men passed away about the same time.

I never knew Mr. Barnum, and I therefore cannot write anything that I recall of him. I first met Mr. Bailey soon after I entered the newspaper field as a reporter. I shall never forget the time. It was a beautiful Fall day in the latter part of October.

The air was crisp and the sun glistened with radiance on the tinted beauty of the longest parade I ever saw. It was headed by Mr. Bailey, who rode his favorite horse. It was fitting that he should have led the parade of which he was sponsor.

I was seventeen years old and I had never seen a circus. The city editor of my paper sent me out to "cover" the show and get an interview with Mr. Bailey. Tody Hamilton did the introducing, and Mr. Bailey invited me into the ticket wagon and told me his life story.

It is familiar to all circus followers. How James A. Bailey arose from a humble bill-poster to the ownership of two of the largest circuses on the road at the time of his death, in addition to controlling interest in the Buffalo Bill Show.

Mr. Bailey said that he alone was not responsible for his show but the men under him. His success was due to the fact that he knew how to judge competent men who served under him. Napoleon, too, attributed his success to his lieutenants. Physically, James A. Bailey was a frail, delicate man. He weighed less than one hundred and twenty-five pounds. In conversation he was slow of speech. He generally shunned the public.

The Sells Brothers, Adam, Lew, Peter and Ephriam, were the sons of a Methodist preacher who rode in a circuit in Ohio as big

as some of the Texas counties. The boys left home to peddle Bibles. It proved rather slow, and they began to sell electric belts. They accumulated enough to get a couple of wagons and they organized a wagon show. The boys were very illiterate. It was an old saying that Lew did the figuring for the boys. Before the last of the brothers passed away, ten years ago, he had the satisfaction of knowing that he directed one of the biggest and best circuses in the world. Perseverance and hard work was the only slogan of the Sells Brothers.

Adam Forepaugh, the Philadelphia butcher, did much to elevate the standard of circuses. He was the first to carry a real menagerie with a circus. He introduced many novel features with his show. He talked and acted like a Bowery tough. But he had a heart of gold, and was ever ready to help a brother showman in distress. Charley Davis, the old circus press agent, now living in retirement at El Paso, Tex., tells an interesting story of Adam.

"Along about nine o'clock every night," said Charley, "Mr. Forepaugh would leave his big arm chair at the front door. Preparations were being made to pack away the menagerie. There was always an army of small boys around the door.

"'Get in dere,' he would say, with a great bluff at ferocious, 'and get in dere quick or I'll tan yer hides.' It is useless to say that these small boys never waited to have their hides tanned. And then the old showman would sit down in his armchair and chuckle good naturedly."

Mr. Forepaugh's vest pocket was noted. He called it his private bank. Of course, the usual receipts for the day were recorded by the bookkeeper, but of the side issues, money that came to him from various sources, like privileges for elephant banners, he would plant in his vest pocket. As long as he operated his show he allowed tickets to be sold on the outside, before the wagon opened, for an extra ten cent piece. Every year he said that he was going to eliminate it. But when the ticket sellers would come around to Winter quarters with several hundred dollars advance money for the outside privilege, he would weaken.

Among the living showmen is B. E. Wallace. The story of Mr. Wallace's life, his struggles and misfortunes, is enough to give courage and hope to every American lad. Brown pony boy he eventually became the owner of a livery stable in Peru, Ind. He sold some horses to a small circus owner and took a mortgage on the show which fell into his hands.

There was, while he remained in the business, nothing about his show that Mr. Wallace was not familiar with. He was sixty-three years old, but they called him the "liveliest" man about the show. It was not an uncommon sight to see him help unload the show in a case of emergency. He was modest, retiring, and did not like to be pointed out as "Mr. Wallace."

Once in a Pennsylvania town the business was not up to the expectations. In other words, it was a "blower." I was standing in the "big top" and a governor came in.

"Well, the natives can look long and good for," he said solemnly.

At another time there was a great dearth of workmen of "rough necks." As I was going on ahead to a big city where we were to show several days later I suggested to Mr. Wallace that I could put an advertisement in the paper for workmen.

"H—," he said. "The people we want don't read the newspapers."

It struck me as a bit of philosophy.

The Ringling Brothers are the wonder of the circus world. Quiet, mysterious and unassuming. There are four of the original brothers living, Charley, John, Al and Alf. T. Otto Ringling, one of the original brothers in the partnership, is dead, and his place is filled by Henry, always connected with the show. The organizations they control bear mute evidence of their ability and power.

Billie, the elephant, of the Miller Brothers & Arlington's 10-Ranch Wild West, came from a 24-hour man with the B. & B. Show. His father before him, George Arlington, still in active harness, had the privileges with the same show. The railroading of the Barnum Show through Europe fell largely upon Mr. Arlington.

Al. G. Barnes is a good example of the pluck and luck characteristic of a showman. Half a dozen years ago he was "clean," and to-day his wealth is near half a million. He is a Canadian by birth. Mr. Barnes learned most of his experiences playing the lumber and mining camps of the far Northwest. He started life as a showman with a trained dog. He gave the natives of Salt Lake City their first look at a "movie."

Jerry Mugivan, who, with Bert Bowers, owns the Howe's London and the Robinson Shows, is a showman that must be reckoned with by the circus giants of the future. Jerry started life as a news "butch" on the Frisco out of Kansas City.

Harry Zimmerman, associate owner of the Sells-Floto-Davis Bill Show, did not know what a "half hitch" was when he bought his circus. Ask him anything about a show now. He began life as a Chicago newsboy, and later became a bartender before he broke into the newspaper field. When an employee tells him that a thing cannot be done he says, "Why not?"

## A CURIOUS WAGER.

One day our boy came running into our tent screaming at the top of his voice that "a senior was coming!" He was very excited and, going outside, we saw a stranger approaching. He greeted us with a "Good afternoon, gentlemen!" What a thing it is, out in the backwoods of the world, far away from one's own people and country, to be spoken to unexpectedly in one's own native tongue! One does not realize, until far removed from civilization, how dear and familiar one's own language can sound.

This man was a German named Karlos Koch, and was on his way from Buenos Ayres to New York on foot. It appeared that he was doing it for a wager of fifty thousand pesos in Argentine money. He told us that his time was limited to three years, and that he had to reach New York by July 1, 1914. Should he fail to do this with energies, from a pecuniary point of view, he would be forced to return to his home in Ecuador and Colombia. He said that he was eagerly looking forward to getting on to the railroad in Mexico, as there the walking, following the line, would be easy. He spent one day and two nights with us, and soon after daybreak set off once more. For some time after he left we watched his solitary figure climbing the mountain-side. His undertaking was a plucky one, for whatever money he required on the way he was, according to the terms of the wager, obliged to earn—from "Across the Andes," in the February *Wide World Magazine*.

## PUTTING THE CART BEFORE THE DOGS.

A rather unusual manner of locomotion is the dog-cart of Edwin J. Gould, a cripple, who has traveled over most of the Western States. He is now on his way from San Diego to Portland, Ore., a distance of sixteen hundred and fifty miles. The dogs are harnessed, not in the ordinary way in front of the cart, but in the rear, and above the vehicle along. Mr. Gould sits in the cart and steers it by a wheel similar to the steering apparatus of a motor-car. The harness is made especially for the crippled, and was designed by Mr. Gould, who is a great lover of dogs and takes immense pleasure in his travels with them.—From the *Strand*.

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HARRISON GIRLS hope New York Clipper will live forever  
Wedon't care for our names out in electric lights. HARRISON GIRLS

HOW THEY GOT ON THE STAGE.

GUS HILL.

You wish to know how I came to go on the stage. My father was a furniture manufacturer in New York, and the lumberyard in the rear of our home, together with the stable and saw-mill. All the boys in the neighborhood made the lumber yard their playground. We had a gymnasium over one of the stables where we boys wrestled, boxed and fenced. I took to collar and elbow wrestling and club swinging. I got to be an expert with the clubs, gave exhibitions at amateur entertainments. Every time a fireman or policeman lost his life and left a widow, the boys of the neighborhood got up a benefit for the widow and orphans. As it was for the Widows and Orphans. As it was at Turner Hall, on Fourth Street. If for some one on the West Side, it was given at Dramatic Hall, on West Houston Street. It was at one of these benefits that I was selected to give an exhibition of club swinging at Madison Square Garden, for the benefit of Billy Edwards, the champion lightweight of his day. My success was such that I was engaged to appear in vaudeville, then called variety. I toured the country for some time and had club swinging contracts from Maine to California. Was engaged with several traveling variety shows, and after three years of touring I organized a burlesque company, featuring May Adams and Little Allyn for one season. After that I organized a vaudeville company, Gus Hill's World of Novelties, with such artists as: Weber and Fields, Montgomery and Stone, Haines and Vidooc, Lotte Gilson, McAvoy and May, Sheridan and Flynn, Jimmy Hoey, Nat Wills, Billy Carter, Charley Case, etc. I also organized another variety company, "New York Stars," then Vanity Fair and Gay Masqueraders, two burlesque shows. I also launched "McFadden's Flats," and Oscar Davis' first play of "Through the Breakers." After that, in rapid succession, I produced "Man's Enemy," "Happy Hooligan," "Hot Old

Time," "Spotless Town," "Gay New York," The Smart Set, "Alphonse and Gaston," The Lilliputians, "Over the Fence," "Lost in the Desert," "Midnight Maidens," Tammany Tigers, Joe Welch in "The Shoemaker," Arthur Donaldson, in "The Wanderers," and last, but not least, that remarkable box office attraction, "Mutt and Jeff," which six companies are playing out. Fisher's creation to the most phenomenal business known in the history of theatricals. Have several new novelties in active preparation, the next one is Goo McManus' latest success, "Bringing Up Father." Am a stockholder and interested in over twenty theatres. This is the story of my career from the time I first appeared upon the stage until the present time, a period of over thirty years.

J. BERNARD DYLIN.

A talk with J. Bernard Dyllyn is like a perusal of an old volume of memoirs of stage favorites. Dyllyn belongs to the old school of performers in every sense of the word, and he can recall off-hand the real names of every stage favorite, distinguishing from their stage names, and gives the romances of each, about which the public knows so little, unless it finds its way into the court records.

Mr. Dyllyn graduated into the ranks of his profession through sheer hard work and natural ability and inclination. He is a native of Brooklyn, but at the age of nine years had gone to San Francisco with his family, the Civil War being in progress at the time and the journey being a period of time. "The Smart Set," "Alphonse and Gaston," "The Lilliputians," "Over the Fence," "Lost in the Desert," "Midnight Maidens," Tammany Tigers, Joe Welch in "The Shoemaker," Arthur Donaldson, in "The Wanderers," and last, but not least, that remarkable box office attraction, "Mutt and Jeff," which six companies are playing out. Fisher's creation to the most phenomenal business known in the history of theatricals. Have several new novelties in active preparation, the next one is Goo McManus' latest success, "Bringing Up Father." Am a stockholder and interested in over twenty theatres. This is the story of my career from the time I first appeared upon the stage until the present time, a period of over thirty years.

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With the confidence born of this success he applied for time at the Bella Union, the larger of the two vaudeville houses in San Francisco at that time. The Bella Union was conducted by Sam Tetlow, who gained national infamy through shooting his partner when accused of cheating the partner, and who spent his vast fortune to escape the gallows for the crime. Amelita Summerville (Alice Shaw) was the leading spirit of the big Bella Union, and one of the feature acts for a whole year was the Great Levantine, Levantine being the stage name of F. F. Proctor, owner of the F. F. Proctor enterprises, and one of the big men controlling the vaudeville business in the East.

Tetlow, while he was pompous and never went behind the curtain line, was kind to Dyllyn and gave him his first opportunity, and years afterwards, when Tetlow had expended his fortune to escape punishment for killing his partner, Dyllyn met him selling lottery tickets in the street, and had the opportunity to return Tetlow's kindness. From the Bella Union, Dyllyn moved Eastward, and has occupied a niche, all his own, in the profession. His last appearance here this season was in Cohan's company, "Johnny Jones," and he has been identified with every star and producer in the profession, his work recently eliciting a splendid eulogy from Samuel Gompers, president of the American Federation of Labor, in Washington.

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Mr. Dyllyn graduated into the ranks of his profession through sheer hard work and natural ability and inclination. He is a native of Brooklyn, but at the age of nine years had gone to San Francisco with his family, the Civil War being in progress at the time. "The Smart Set," "Alphonse and Gaston," "The Lilliputians," "Over the Fence," "Lost in the Desert," "Midnight Maidens," Tammany Tigers, Joe Welch in "The Shoemaker," Arthur Donaldson, in "The Wanderers," and last, but not least, that remarkable box office attraction, "Mutt and Jeff," which six companies are playing out. Fisher's creation to the most phenomenal business known in the history of theatricals. Have several new novelties in active preparation, the next one is Goo McManus' latest success, "Bringing Up Father." Am a stockholder and interested in over twenty theatres. This is the story of my career from the time I first appeared upon the stage until the present time, a period of over thirty years.

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WM. PENN (Wm. W. Miller, mgr.)—Week of 9-14: Willard Simms and company, Cole and Donahy, Jas. H. Cullen, Goldsmith and Hoppe, Prevost and Brown, Arthur and Grace Terry, and moving pictures.

NIXON (Fred's Leopold, mgr.)—Week of 9-14: "The Porch Party" Mr. and Mrs. Adelman, Malvern Acrobats, Dick De Loris, Huford and Chain, the Kaufmans, Lillian Hoffman, and moving pictures.

COLONIAL (Harry Brown, mgr.)—Week of 9-14: "California" Wm. S. Gill and company, Joe Lanigan, Rag Time Trio, Pierce and Masie, Coombs Bros., and moving pictures.

ALLMENH (C. F. Eggleston, mgr.)—Week of 9-14: George B. Reno and company, Wm. Bond and company, Smith and Farmer, Harry Sauber, Rio and Norman, Six American Dancers, and moving pictures.

EMERSON (W. G. Cameron, mgr.)—Waldorf-Astoria, and the Empire, for 9-14. Sam Healy's Burlesque was decided in evidence last week, to overflowing houses. The star was in capital form, and furnished innumerable laughs. Florence Bennett, Vera Desmond and Dolly Dupree also pleased the crowds. Robie's Beauty Show 16.

CASEY (Elias & Koenig, mgr.)—The Bon Ton Girls 9 and week. The Beauty, Youth and Folly Show enjoyed prosperity last week. Bluted Cooper's comedy was of the keenest quality, and he was a success. Tom Haze was the star of the show, and also made good. Louis Cooper was another talented member of the company. Hastings' Big Show 16.

PROFESSOR (Charles F. Edwards, mgr.)—The residents of Kensington are taking very kindly to the progressive quality of burlesque, and a pleasure feature to the management is the big number of female patrons. The Dandy Girls will be tenacity 9 and week. There were eight capacity shows last week, and the Stars of Burlesque. The show was bright and lively from start to finish. The Rector Girls 16.

TROCADERO (R. O. Morrow, mgr.)—The Girls provided an up-to-date show last week, to great big attendance. Leo Stevens and Charles M. Baker had no trouble in furnishing the fun. The girls' Burlesque was the best liked number in the olio.

DUMONT'S (Frank Dumont, mgr.)—Two new plays on the bill last week. They consisted of "The Hosiery Strikers' Ball" and "Investigating Moya." The comedians let themselves loose, and the olio.

PROFESSOR'S (Charles F. Edwards, mgr.)—The residents of Kensington are taking very kindly to the progressive quality of burlesque, and a pleasure feature to the management is the big number of female patrons. The Dandy Girls will be tenacity 9 and week. There were eight capacity shows last week, and the Stars of Burlesque. The show was bright and lively from start to finish. The Rector Girls 16.

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BRANDON TYAN'S dramatization of Arthur H. Reeves' "Orgie Kennedy" stories and Farnol's "The Amateur Gentleman," will be given early productions by Mr. Hackett, while "A Grain of Dust" will be sent on tour with another actor in the principal role.

## HACKETT RETURNS TO PRODUCTION FIELD.

James K. Hackett is again to become active as a producing manager. For the past three years Mr. Hackett has managed his own tour in "The Grain of Dust." Next season, however, he will produce several new plays, and in addition is likely to once more have his own theatre in New York.

Mr. Hackett's plans at present include an elaborate production of "Othello," in which he himself will play the Moor. Mr. Hackett has been invited to play "Othello" at the Greek Theatre, at Berkley, Cal., in September. He has accepted the invitation and will therefore begin his own tour on the Pacific Coast.

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All other correspondence to DOC ALLMANN, Lawrence, Kas.

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### ETHEL ROBINSON

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### Circus News.

#### RICE BROS.' NOTES.

Alex. Lowande has been engaged as equestrian director of Rice Brothers' Shows for the season of 1914, and is now at work in Winter quarters, Adine Square, Chicago, putting the finishing touches to his 1914 year of riding stock.

All baggage wagons with the show have been rebuilt and made practically new. This is also true of the parade wagons and cages. The parade stuff with this show sure does look the part, and will be the subject of much comment whenever exhibited this season.

The Artistic Troupe of five acrobats have been engaged to put on the big act.

The Whirling Eroics have also been engaged, among several other performers with the show last season.

The Howard Troupe, the Three Fredericks and other notable acts have also been re-engaged for the season.

The show will have two rings and an elevated stage, with ten cages in the menagerie.

Rice Brothers are going to make a departure from the normal this year and try to keep all stock on one side of the menagerie. They sure have a fine lot of horses, and if properly groomed and ribboned will be quite a show within them.

The show is purchasing all new canvas, new banners and lights. The train has been thoroughly repaired and repainted (and made to look like a new train) by the International Car Company. Rice Brothers will have one of the best looking trains on the road this season.

NOTE FROM WHEELER BROS. AND THE STAMPEDE.—A carload of saddle and racing stock that will be used in the Wild West and hippodrome races the coming season arrived at Winter quarters, Feb. 2. Superintendent of Stock Henry Welsh has spent the greater part of the Winter selecting this stock, and it is safe to say no lot of American horses were seen with any show in this country. The Archib. Zasetschi Troupe of Russian Cossack riders and dancers that were with the Tompkins' Wild West last season, have been engaged for this show, two native lady riders have been added to the troupe during the Winter, making seven in all. Frank T. St. John has been engaged to furnish the outside action, and will be the thrasher that will surely bring the crowd back to the lot. Clown Alley will be presided over by Geo. Jenifer, as principal producing clown. Among the merry makers already under engagement for this department are: Tom Walters, Russell Bros., Chas. La Belle, Geo. W. Hale and Billy Munser. Many new and novel attractions will be introduced in this department. The side show and big and small sides will be under the management of J. S. Robertson, who has been with Mr. Wheeler for several seasons past in this position. He will have a very strong line of attractions, and will be ably assisted on the front by Jas. Daugherty and Harry C. Chapman. The two-hour program

arranged for the big show will be a very diversified one, forty minutes will be taken up with the Wild West performance, which will be swift and full of ginger from start to finish; sixty minutes will be allotted to the regular circus program, which will be an all star one, and the remaining twenty minutes will be used in the presentation of the half hour features, certainly giving the public variety enough to please the most critical. Blackie Howard will be superintendent of canvas. The outfit will be new from the ground up.

THE Society Circus and Wild West of the First Field Artillery, at the Armory, Sixty-eighth Street and Broadway, was held Feb. 6, 7. Many persons prominent in society were present. The performance included a complete circus and a Wild West show and a series of jumping contests for civilian riders and military entrants. The prizes were two cups, one given by Colonel H. H. Rogers Jr., commanding the regiment, for the military class, and the regiment offered another for the gentlemen's jumping class. The performances were under the personal direction of Charles B. Carlisle. The officers of the regiment and their families and their wives and their children ride in costume at each of the performances. There was an afternoon performance on Saturday.

THE RENTS Bros.' Show has decided not to open until Saturday, April 11. Will ship to some point in Southern Ohio, as the weather will be too cold on old Lake Erie at that time. From the time it arrives in Ohio it will travel to Indiana, then to Georgia, and close about Dec. 15. This will give the tourists a chance to see the country. So many writing for engagements want to know our opening date, and what territory we are going to make. Now they know as much about it as we do. Our performing animals will be in Wilderville, coming out new with each of the shows. We anticipate very little opposition, as Tito Bros. have retired. However, we shall keep open.

The Rents Bros. will use the first spliced center pole since the days of Pop-Corn George.

AZELEA FONTAINE AND RUTH EDNA, "those two girls," in the "Everglades of Florida," are now under the direction of Harry Spingold, and have been given a long route in the Middle West.

ZORON (HONEY BOY) EVANS' MINSTRELS played to the largest house of the season Jan. 28, at Hot Springs, Ark. Mr. and Mrs. Evans were kept very busy during their visit by the entertainers provided for them by their many friends here. Upon their arrival they were met at the train by Billy Maurice, whose guests they were during their stay at Mr. Maurice's beautiful country home, Chateau Maurice. The afternoon was a busy one, visiting the Country Club, Golf Links, Alligator Farm, Ostrich Farm, etc. A box party, consisting of Mayor W. W. Waters and wife, James W. Waters and wife, G. M. Moore and wife, and Mrs. Evans. After the performance Joseph Corrington, manager of the Arlington, tendered them an elegant luncheon, which proved to be an ovation, as many of the visiting guests of the hotel and admirers of "Honey Boy," kept things lively with stories and songs until the wee small hours, leaving very little time for George to make the morning train.

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### THE EVOLUTION OF THE PIT SHOW.

BY WALTER K. SIBLEY.

It is a far cry from the pit platform show of two decades ago, costing about one hundred dollars to frame up, which would include everything excepting the curiosity to be shown—and sometimes even that—to the elegant pit tent show of to-day, that costs anywhere from fifteen hundred dollars to ten thousand to build, including in its equipment private cars, gigantic imported mechanical organs, up-to-the-minute electrical apparatus, etc., etc.

It is a much mooted question as to who originated the old style wooden platform show, and as it was before my time in the tent of the game, I can speak authentically of the subject. I will let you readers settle this question to their own satisfaction amongst themselves, but it remains a fact that that style of show was a wonderful money getter and enjoyed its reign uninterrupted until the Summer of 1907, at which time "a new Richmond took the field," and thereby hangs a tale, as follows:

During the early Summer of that year I was showing some small towns in Western Pennsylvania, anxiously awaiting the opening of the early fairs. My shows consisted of four platform shows of the usual kind, each one separate from the other and housing a different attraction. As these plat-

showmen on the grounds were so busy watching the new idea worked out that they had very little time to tend to their own business, and consequently didn't do very much for themselves at that engagement.

We closed a very satisfactory week there, and I concluded to try the idea again the next week in Bloomington, Ind., the town made famous by the Gentry Bros. With all due respect to the Gentry Bros., my remembrance of the town is that there was more fame there than money, as the fair was an absolute "bloomer" with beautiful weather and all other conditions in its favor. Nevertheless, the new show again proved itself the real thing by taking in more money than the front gate, this being made possible by the fact that the admission to the fair was but ten cents, and my price was fifteen.

From that time on until the close of the season I used the old platform idea, figuring that I would build the new pit show as it should be built the next season. I didn't have much fear of anyone stealing the idea, as it was only in the embryo and didn't convey much.

At the conclusion of my regular season I played an extra stand (Waco, Tex.), in order to try out the new pit show idea again

showing at Charleston, S. C. I ran across Harry Metz, with two platform shows, with which he had been reasonably successful, but the business that I was doing with my show was too much for him, and the next season Harry had a multi-pit show with good attractions—of course, much better than mine. Harry is a rich man now, being heavily interested in vaudeville and moving picture houses in New Jersey. Real good pit shows spell success.

Up to this time Four-in-One was the generally accepted name for this style of show, as four pits was as much as anyone thought necessary to put in the show, but the next season I put in five attractions, and made a complete tour of the United States and Canada, leaving New York Jan. 28, 1909, for Tampa, Fla., making the following stands, in order: Tampa, Havana, Cuba; New Orleans, Los Angeles, San Francisco, Portland, Ore.; Edmonton, Alta., Can.; Calgary, Winnipeg, Brandon, Killarney, Man.; Duluth, Minn.; Lethbridge, Alta.; Cranbrook, Nelson, B. C.; Everett, Wash.; Great Falls, Mont.; Denver, Colo.; Pueblo, Colo.; Pawnee, Okla.; Hot Springs, Ark.; Natchez, La.; Alexandria, La.; Live Oak, Fla., concluding the season at Jacksonville, the last of November, after forty-four weeks of "wildcatting," during which time my business grossed better than \$52,000. While in Portland, Ore., I added another attraction to my five—a water act, and a good one too. I now had six pits, and each one of them was worth looking into. Evolution. I might add further that I left a trail of three, four and fives in ones, all around the continent, some of which have since grown into shows of national reputation, one in particular, "Hammon's World's Wonders."

It was during this trip around the country that I added music to my show. While in California I saw a very fine small military band organ on exhibition that could be purchased complete for one thousand dollars, and just having enjoyed a remarkably successful four weeks business in San Francisco, I was flush enough to buy it, which I did. And I might add here that I have never since been without music on the trail of the show, and don't think that I ever will be as long as I remain in the show business.

The next season—1910—I made a startling change. Up to this time I think that an eighty foot top was about as large as was ever used for this kind of a show, with four or five eight by sixteen banners. I had built a complete new outfit, consisting of a forty foot round top, with three thirty-foot middle pieces, making my tent when set up, forty by one hundred and thirty, eight ten by sixteen banners, plenty of bunting, streamers, etc. This, of course, made a very large and attractive show, as the color scheme was red and white. I also added a new attraction—an electric chair—making seven satisfaction points in all. I forgot to mention that I also added twenty cages of small animals, mostly monkeys of different species. These cages were arranged ten at each end of the tent, so that they balanced the show.

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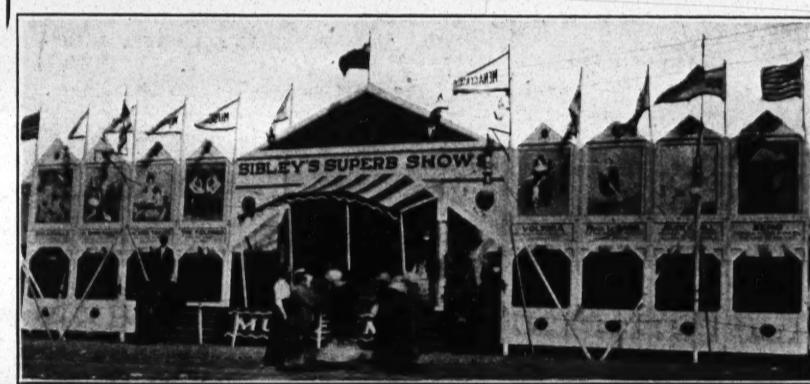
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PERCY TYRELL, Manager,  
Formerly Stratford Hotel, Chicago



THE PIT SHOW.

forms were not portable, new lumber had to be purchased at each new town or stand, and the platforms had to be built in their entirety each time, entailing considerable expense and much labor.

Our first fair for that season was North Vernon, Ind., and on arriving there I came to the conclusion after making inquiries, that it would not pay to go to the expense of purchasing lumber, hiring carpenters, etc., for a fair as small as this one was at that time. There seemed to me to be too many shows of the same character on the grounds, and I had firmly made up my mind not to put up my show at all, when suddenly there came to my mind a conversation that I had had with an ex-business associate of mine a short time before, regarding a gigantic platform show of many pits, all to be seen for one admission.

His idea, as I remembered it, was to build a platform with a frontage of twenty feet and a depth of eighty feet, on which he would have four pits or more, each one to contain a curiosity of some kind. The admission price for this was to be ten cents.

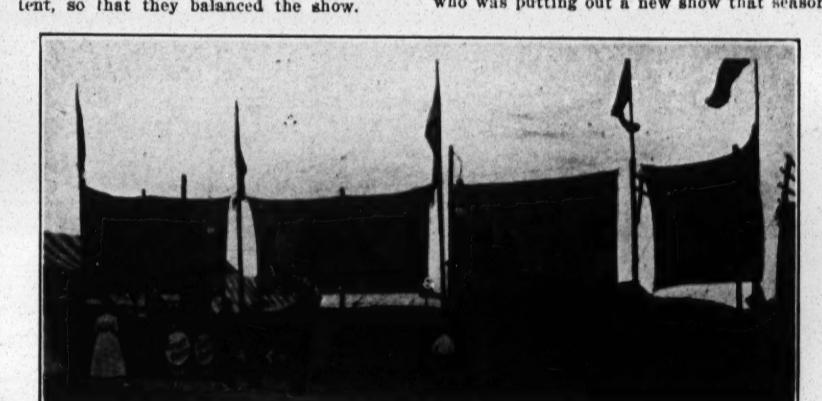
The reason for the small frontage was economy, as at that time nearly all fairs rented ground at so much per front foot, with no charge whatever for the depth. Now it seemed to me that this idea of many pits was a good one, but the small frontage did not appeal to me, as you, of course, would not have room for banner display, and often times you were so crowded on each side by other concessions that the full extent of your show could not be seen, and if it could not be seen you were not better off than the fellow with the small show, as your frontage would be about the same.

I finally decided that I would hire one hundred feet of frontage and enclose a space one hundred feet square, with side wall, enclosing the front partially open, and then putting up all of the paintings that I had with me, also using all of my ticket boxes, four in number. The inside was framed with four pits, side by side, facing the front, and all could be seen from any angle. Of course there was no top over this, and all we needed to give the idea a fair trial was plenty of people and good weather, which luckily we got.

The most noticeable thing about the new idea was that it attracted the attention of the people almost immediately on their arrival, and it made it exceptionally easy to get a crowd together to make an opening. The reason for this was that the show was so much larger than any of the other shows on the grounds, and our paintings were so glaring and bright, as well as our canvas, (which was red and white stripes), that it stood out like an oasis on a desert.

The returns from the first opening that I made were so great as to be almost unbelievable—that is, the percentage of the people that were turned, and it satisfied me that the new idea was to be an astonishing success. But better than all else was the fact that after we got things started, and a goodly number of people inside, openings were unnecessary, as the grind was nothing short of phenomenal—a continuous stream all day long.

It seemed to me that about all of the other



THE ORIGINAL MULTI-PIT SHOW.

As my top was one hundred and thirty feet long, I required one hundred and sixty feet over all to set it up in, and that gave me one hundred and sixty feet front, eight sixteen foot baulers with the line loss in between them.

This size front illuminated at night by four thousand candle power flaming arc lamps. I had discarded the old side torch the season before—made a very imposing front, and as we made it very plain that everything could be seen for one admission—ten cents—money flowed in.

At the conclusion of the previous season I purchased a very fine private car, which, after the necessary alterations were made so that I could carry my show and people in it, cost me about \$5,000. This show, with all of its equipment, including the car, of course, cost about \$8,500. Quite a difference from the platform show of a couple of years ago, costing about \$200. Evolution.

It was during this season that I framed a novelty Scotch band of eight pieces. I now had the band and the organ, and carried twenty-two people, all told, and broke records for money taken at every fair that I played.

In fact, the show commenced to attract the attention of many circus proprietors, among them Edward Arlington, one of the owners of the 101 Ranch Wild West.

Pit shows were now springing up all over

the country like mushrooms, good, bad and indifferent, but each one spelling progress as each builder would try and improve on what he had before. Every carnival company of note now had a multi-pit show—in fact, the pit show in many cases was the "piece de resistance." Park managers were now getting on to the fact that a pit show was a pretty

Circus men were now speculating as to whether the pit show was a circus side show would get much money as the old style closed-in side show. In my talk with some of them that I happened to know I asked that the pit show would get a much better percentage of the gross on the season than the closed show. I believe that if the side show of a circus takes ten per cent. of the gross that that is all they expect. I made a deal with Mr. Arlington, of the 101 Ranch, who was putting out a new show that season

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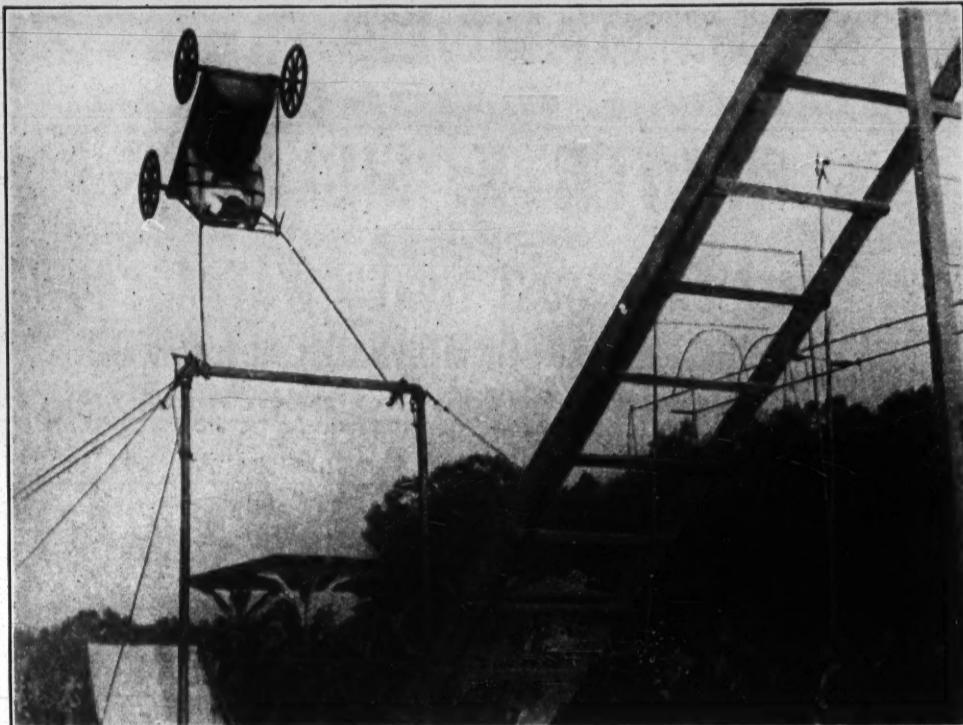
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An Organization of Quality and Merit

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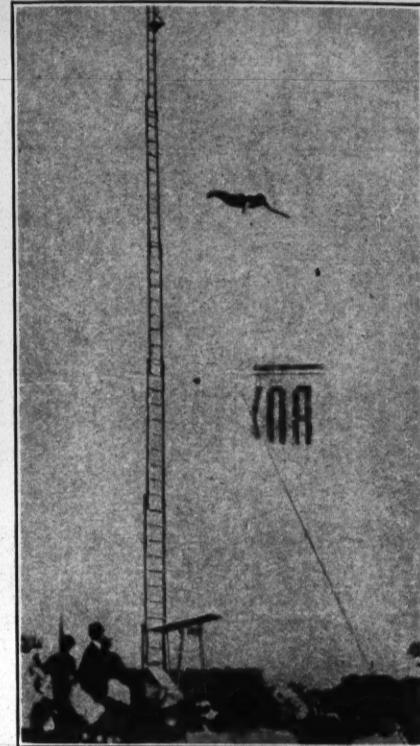
# LEON W. WASHBURN'S MIGHTY MIDWAY SHOWS AND TRAINED WILD ANIMAL ARENA AND JUNGLE WILL OPEN AT CHESTER, PA., MAY 4



SWING OF DEATH.

## FREE ATTRACTIONS

MISS EVELYN GOETZ'S  
LADIES BAND OF  
20 SOLO MUSICIANS  
MISS ELMER MEIER,  
THE DIVING VENUS  
Mlle MORAK,  
AUTOMOBILE ACT  
SWING OF DEATH



WANTED  
One More High Class Show.  
WILL book GOOD PLANTATION  
WITH BAND. Also 10-IN-ONE and  
STRONG PLATFORM SHOW.

No Girls Shows Wanted. MISS ELMER MEIER, The Diving Venus.

J. W. BROWNLEE, Associate Manager.

CONCESSIONS OPEN CANE RACK, HIGH STRIKER, AFRICAN DIP, WEIGHING SCALES, DIAL STRIKER, TEN PINS, ANY OTHER LEGITIMATE CONCESSION THAT DOES NOT CONFLICT WITH THOSE ALREADY CONTRACTED.

Address GENERAL OFFICES, Suite 426-427 Knickerbocker Theatre Building, 1402 BROADWAY, NEW YORK.

LEON W. WASHBURN, Prop. and Manager.

VICTOR D. LEVITT, General Agent.

WANT STOCK, FLAT AND BOX CARS. Can place First Class Talker who can make Openings on Animal Show. Also Good Train Master.

Mr. Gumpertz makes an annual trip to Europe in search of the best and most novel attractions for his shows, paying prices for curiosities and salaries to freaks, that a few years ago would have been considered the height of folly. I should judge that this particular show does a gross business on the season of well over one hundred thousand dollars, of which thirty-five or forty per cent. had ought to be net profit.

There is no question but what this show is the peer of any permanently located pit show, and the amount paid in rent alone would be a good season's business for the average pit show.

You who are familiar with the show business take a good look at the "Dreamland Circus Side Show" when visiting Coney Island, then jog your memory back to the time of the single pit platform show, keeping in mind the fact that the admission price is exactly the same—don't it spell evolution?

Chicago as well as Coney Island has its pit show magnate in the person of a young man by the name of Armstrong. Mr. Armstrong has the pit show privilege at Riverdale Park, in that city, puts on a show every season that would make some of the circus side shows that I have seen look like that expressive slang phrase, "thirty cents." And, incidentally, Armstrong is fast accumulating a fortune, and he started with a single pit show, too. Evolution.

The Spring of 1913 it occurred to me that all of the pit shows had about the same attractions, looked alike, and were run about the same—I mean the ones that I had met on the road—so I concluded to make a radical change, at least in the appearance of mine. I purchased a wonderful mechanical organ, for which I paid \$7,500, discarded all of my old banner paintings, had built a sixteen section scenery panel front, each section six foot wide by eighteen in height, having an opening five by five feet, three feet above the ground. This gave the open front effect of the old banner front, but added a little more "class" to the show, and made it appear entirely different from anything I had ever seen on the road. The back wall of the show that could be seen from the front was covered with a special set of scenery.

Everything around this show was new from start to finish, and if you reckon in the cost of the cars and wagons that it takes to handle this show, \$15,000 in round figures, would hardly cover for it. This show is illuminated at night by eight thousand candle-power flaming arc lamps on the front, and the inside by twenty-five hundred Watt Tungstens. The attractions number eight, none of which is featured. We feature the general show instead of any particular attraction. The show for 1914 will be about the same, excepting that the front will be made a little longer.

As I said in my opening, "it is a far cry from the platform show of two decades ago to the wonderfully attractive and remunerative pit show of to-day," a show of quality has been evolved from a show that has, at some time or other, housed every kind of a

## "WHEELS AND RINGS."

BY GOSH DARNIT.

EDITOR'S NOTE.—This column is for Exposition, Park, Fair, Carnival, Circus, Wild West and Amusement Resort Concessionaires. Gosh Darnit shall endeavor to make its contents newsy and reliable. With your support it shall be such.

"TRAMP" FRIEDMAN will have a billboard this season.

ROBERT M. MITCHEAM will have a number of concessions with Miller Brothers & Arlington's 101 Ranch Wild West, opening at Madison Square Garden, New York.

B. MOAD AND TONY SPRING have a shooting gallery, feather flowers and a number of other concessions in a store room in Brownsville, Tex.

THE Fair Amusement Company, of New York, will have all of the wheel concessions with the C. A. Wortham Carnival, except the vase wheel, which D. M. Atwood will have.

JOHN AUGHE, who is famous for his Snooki Oookum dolls concession frame-ups, will have some concessions with the Great Patterson Carnival.

Mrs. JAY W. COGHLAN will have one of the best framed-up knife racks on the road this season.

ALBERT HEATH has a number of concessions with the Great White Way Carnival.

WILLIE LEVENE has three concessions with the Lewis & Dyer Carnival.

MAUDE JAMESON will travel in his own private car this season, with the Herbert A. Kline Carnival.

J. J. DANVILLE plans to have a knife rack of the extraordinary kind.

HARRY HOSCH has a number of concessions with the Tropical Amusement Company, now touring South Carolina.

fake that could be perpetrated upon a credulous public. A show has been evolved that is so diversified, and yet so cheap to see, that almost everybody can be pleased and satisfied. A show that has been evolved that is a sure money maker for its owners, providing they understand their business.

The wonderful money making possibilities of the pit show have, as yet, only been touched upon, as evidenced by the fact that a comparative newcomer in the game, Max Klass, at the Toronto Exposition, last Fall, did a gross business, with his pit show, of but a few dollars less than \$10,000, and the best that had ever been done at that fair before was a little less than \$3,000, and remember this was no accident.

THE Great Liberty Shows, controlled by Solomon & Dorman, are now "dressing up" and will be ready early.

Mr. Klass is one of the younger generation of pit showmen, and I am sure that he is going to make us step lively to keep up with him.

The names of the successful pit showmen of America that run through my mind now are as follows, and remember, these are not all of them by a long shot: Klass, Karr, Weeks, West, Harry Metz, Ted Metz, Steve Mills, Hamilton, Armstrong, Schaefer, Gumpertz, Omar Sami, Doc Turner, Jack Pollitt, Johnny Jones, Tommy Rudoff, and your humble servant.

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JAMES W. CONKLIN.

HARRY



GENERAL MANAGER.

SIX



GEO. H. HAMILTON.

# BLUE RIBBON SHOWS

SEASON 1914 SEASON

BACKED BY EXPERIENCE, BRAINS AND MONEY

Can Place One or Two First-Class Money-Getting Shows with Neat Frame-ups, One or Two Good Platform Shows. The following shows write: Lunette Show, Working World or Midget City, Dayton Flood, London Ghost Show.

This will be a Fifteen Car Show this season, carrying Seven Flat Cars, Five Baggage Cars, Two Coaches and Our Own Private Car.

Free acts all booked. The following is the list: ARTHUR C. HOLDEN, in his 110 foot Back Somersault High Dive. MISS MAE ECCELSTON, Premier Lady High Diver, in her 60 foot Head Foremost High Dive. MISS ECCELSTON is considered the most perfect formed lady diver in the business-to-day. THE FLYING ARROWS, in their Sensational Casting Act. A Sixteen-Piece Band and a Steam Calliope. Can Place Three More Diving Girls and One More Sensational Acrobatic Fancy Diver, a Fat Lady Diver, or Good Comedy Woman for my big Water Circus. This is the Largest and Most Complete Water Show ever originated for traveling purposes.

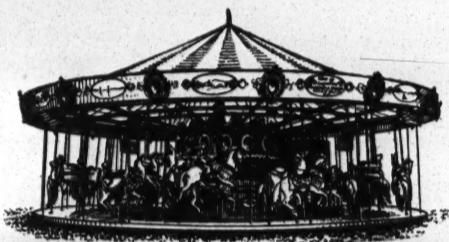
NOTE—The following is a list of the fairs that the shows played under my management last season: Rutland, Vt.; New York State Fair, Syracuse, N. Y.; Batavia, N. Y.; Cobleskill, N. Y.; Lancaster, Pa.; York, Pa.; Danville, Va.; South Boston, Va. I play most of these same fairs this season with the Virginia State Fair added to the list. I have a few concessions still open. Photo Gallery, Cane Rack, High Striker, Soft Drinks and Ice Cream Cones, Cracker Jack and Candy. No concession under \$15.00. WANTED, a Steam Calliope Player. State lowest terms in first letter and what you can play. NOTE! Showmen and Concession Men, while in New York you are cordially invited to make this office your headquarters. You are always welcome. Address all mail to HARRY SIX, General Manager, Room 503 Galety Theatre Building, 46th Street and Broadway, New York City, N. Y.

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THE GREATEST DRIVING  
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Driving (8) three high spirited horses with one hand and operating (24) twenty-four electric switches with the other, lights changing continuously various colors, red, white and blue. Using (1,800) eighteen hundred electric globes.



### Galloping Horse Carousells

With the famous patented overhead transmission. Four new sizes in Portable Machines, adapted for Carnivals and Fairs. The best Carousell made. Ask the man who owns one. W. F. MANGELS CO. CAROUSEL WORKS, Coney Island, New York City.

### PERFORMER vs. STAGE CREW.

D. J. FOX.

For many years past there has been considerable discussion on many of the various trials of those connected with the theatrical profession, namely, the attitude of the manager towards his many employees, the booking office to the agent, the agent to the performer, and the performers to each other. But it is seldom that anything of consequence is mentioned regarding the most unheard of, yet the very necessary part of practically each and every act that is put on.

Were space allowed it would be an easy matter to detail many of the occurrences which have been brought to my attention, and much could be written on this subject, but it is not necessary to draw out what may be stated in fewer words. I believe it would be well for all in the profession to consider these few statements and take them for what they are worth to you, and I am sure that much good will be derived by some, for, as all of you know, the stage crew in some way or other is greatly responsible for your proper interpretation of an act.

They are not all the common "riff raff" that you no doubt believe; indeed, there are many of these boys who are far more advanced in intelligence and politeness than the trouble maker who cannot be suited and if you expect to receive courtesy you must necessarily show same, for none of us are perfectlyadequate to each other.

Were space allowed it would be an easy matter to detail many of the great successes of the past and present. When a fine setting is made, and is rapidly followed by another of large proportions, the performer receives his applause, etc., but does the man behind receive his share?

The answer, dear friends, is small and very simple, and, as you are all aware, is "No." There are many of our present day shows, and also a large number of vaudeville acts, that depend upon the exact and rapid setting of an act, the various lighting effects, etc., for the major portion of their success, but who does not at any time consider that a slip of the smallest kind by the crew would blast hopes for success. Yet it is often that such persons are most unrewarded towards the hard working boys behind.

How many of these boys assist in the manipulation of the props, which, should they be but a second too late, or too early, would bring down heated argument? But, being right on the job, does their attention bring any benefits, or even a pleasant smile? True, there are many dollars given each week to these boys for the assistance they render, but often it is given with a growl, and from a number of cases, which I could personally recite, I know full well that many of them would rather have received a pleasant and honest "thank you," and have the party leave as friends, than to have received triple the sum given.

Ladies and gentlemen of the profession, you are the only audience these boys play to, and unless you assist them in their work with kindness and a pleasant word, such as you expect from the gathering in a theatre, it is only reasonable to believe that they cannot act in perfect unison. There are, indeed, many things which tend to widen this gap between you, and is it not foolish for you to appear at a house on Monday for rehearsals, and on account of possibly not doing well the previous week, carry your grouch and make it miserable for the folks in the next town, when, if you would swallow your disappointments and appear with a smile and a pleasant word of greeting, every body will like you, and your stay will be so pleasant that you are bound to put the

Newark, N. J.—Newark (Geo. W. Robbins, mgr.) "The New Henretta" Feb. 9-14, with W. H. Crane, Douglas Fairbanks, Amelia Bingham, Patricia Collinge and others. An extra matinee on Feb. 11, Henry Miller day, will be 2-7.

Syracuse (Lee Ottolenghi, mgr.)—"At Bay" for the first time here. Doris Keane will appear in "Romance" Feb. 9-14.

PROCTOR's (R. C. Stuart, mgr.)—A good vaudeville bill for the holiday week includes: "Cavalier Rusticans" with twenty-two people; Saunders and Von Kuntz, Miller and Lyle, Eddie One and Imhoff, Conn and Coreene.

Oneida (John McNally, mgr.)—The Five Friends" for the first times in stock, week of Feb. 9, with Mary Murphy, from the "Broadway Jones" company, engaged specially for the week.

MINER'S EMPIRE (Tom Miner, mgr.)—Robie's Beauty Show in "Oh, Oh, Josephine," 9-14, with James Rowland, Johnny Walker, Sam Green, Little Blondie, Del Thayer and Augusta Lang. The manager offers special prizes of fifty, thirty and twenty dollars for the best Tango and novelty dances appearing during the week. The Gay New Yorkers 16-21.

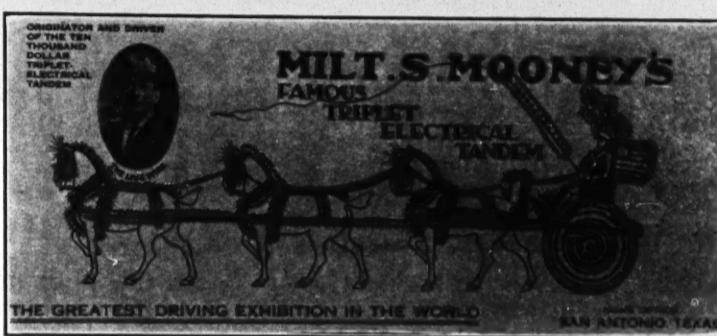
LYRIC (R. C. Stuart, mgr.)—Pictures and vaudeville. Bill 9-11: Vo' Duval, Frank Ross and company; Brad and Mahoney, Stewart and Gold and Eugene Trio.

Norway (Stanley De Wolfe, of the Oregon Stock Co., was injured in the chest last week by the discharge of a revolver during the action of "Billy the Kid" but was able to finish the performance . . . . The License Committee of the City Council has issued the license for freak shows from \$2.50 to \$50.

JERSEY CITY, N. J.—Majestic (F. E. Henderson, mgr.) "The Lure" week of Feb. 9, "Mutt and Jeff in Panama" follows.

ACADEMY (F. E. Henderson, mgr.)—Variety and the latest in photoplays.

BON TON (Ed. U. Cadogan, mgr.)—Photoplays and mid-week changes of variety and new song revue.



THE GREATEST DRIVING EXHIBITION IN THE WORLD. SAN ANTONIO, TEXAS.

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# Season 1914--RICE BROTHERS COLOSSAL RAILROAD SHOWS

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CHICAGO, - - - - - ILL.

WANTED: feature acts, something of unusual merit, nothing too high-priced. Must be real atraction. Also want real side show freaks, punch and talking man; six Oriental dancing girls; men for second opening and ticket sellers, people doubling concert given preference: colored band and minstrel company; A-1 boss-butcher and good peddlers; men for novelty tintype machine; high pitch man; absolutely no graft. Address JAMES W. BEATTIE, Privilege Manager

WANTED: 18 musicians for the big band. Address H. W. WINGERT, Musical Director

WANTED: four, six and eight horse performers, also grooms. Address JOHN McMasters, Boss Hostler

WANTED: cooks, waiters and privilege car people. Address JAMES BABCOCK

WANTED: bill posters, two contracting agents and 24 hour men. Address H. R. MOORE

WANTED: a few high class clowns, all performers. Address ALEC LOWANDE, Equestrian Director

All others address AL. G. CAMPBELL, General Manager, and C. W. McCURREN, Asst. General Manager

We want competent men who can do adjusting and handle press. Season opens early in south

RICE BROS. continues to be the classiest ten-car show in America

WANTED: a troupe of five to seven Arabs. The Morocco Troupe write.

Monticello (Robinson & Burns, mgrs.)—The new management here has made many changes and contracts have been arranged for many high class feature photoplays.

OPHEUM (Anthony Michel, mgr.)—Ten strong variety acts for week of 9, and daily change of moving pictures.

BROADWAY, BATONNE.—The stock at this house is the "Time, the Place and the Girl."

PROCTOR'S (John G. O'Byrne, mgr.)—Vaudeville and moving pictures continue to satisfactory business.

PROCTOR'S GRAND (Howard Green, mgr.)—The bills for the opening week include: "Rodeo" Arcadians, Liane Carrera and company, Frank Morris, Chas. A. Toder and company, Carmello, Sherman and Lewis, Sam Gilder, Foden-O'Brien Trio.

PROCTOR'S (John G. O'Byrne, mgr.)—Vaudeville and moving pictures continue to satisfactory business.

PROCTOR'S (M. B. Schlesinger, mgr.)—Bill week of 9: Dick Ferguson, Charles Loder and company, Kitty Flynn, O. E. Falls and company, Fox and Evans, Four Musical Misses, Bobby Burnett and Dippy Deers, assisted by Flo Bennett.

GAYETY (J. M. Ward, mgr.)—Bowery Bummers and Truly Shatuck week of 9, Watson Sisters' Show 16-21.

GARDEN (W. F. Graham, mgr.)—Militant Mads week of 9, Mischief Makers week of 16.

ALBANY, N. Y.—Harmonie Elecoker Hall (Edward M. Hart, mgr.) Mischa Elman, violinist, in concert, Feb. 3, was a notable event of the week, and he was greeted by a crowded house. May Robson, in "A Clever Woman" comes 9. "A Girl of the Underworld" 10, Al. G. Field's Mistrels 11.

PROCTOR'S GRAND (Howard Green, mgr.)—The bills for the opening week include: "Rodeo" Arcadians, Liane Carrera and company, Frank Morris, Chas. A. Toder and company, Carmello, Sherman and Lewis, Sam Gilder, Foden-O'Brien Trio.

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GREENSBURG, Pa.—St. Clair (A. G. Wible, mgr.) "Bought and Paid For" Feb. 9, Helen Grayce Co., 16 and week.

KNAGGY (H. R. Lightcap, mgr.)—Pictures and three acts of vaudeville every Saturday.

GRAND, CARINO, PRINCESS, LYRIC and STAN-LIGHT, pictures only.

MOST STARTLING SONG HIT EVER PUBLISHED

# THE BELLS

From letter just received from ANNA HELD "I will give 'BELLS' a trial without fail next week.—ANNA HELD.  
 From telegram received from AL. JOLSON "Will try song called 'THE BELLS.'"—AL. JOLSON.  
 From telegram received from BELLE BAKER "Send orchestrations 'BELLS' immediately."—BELLE BAKER.  
 From letter received from WILLIE WESTON "Sorry did not buy 'THE BELLS' for my own use."—WILLIE WESTON.  
 From telegram received from SOPHIA TUCKER "Had 'THE BELLS' on.—VERY BIG. Will use it."—SOPHIA TUCKER.  
 From letter received from BURKHARDT & WHITE "'THE BELLS'—Big sensation for us."—BURKHARDT & WHITE.

The above are all Bona Fide Original Telegrams and Letters in our possession. "THE BELLS" means Success.  
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 Opened last Monday in "When Claudia Smiles" at the 39th Street Theatre, New York, for a run, and scored the Biggest Hit of Her Brilliant Career Singing

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Some of our other Big Hits: "IF I HAD MY WAY," a ballad that is beautiful, appealing and haunting; "ON THE HONEYMOON EXPRESS," the Great Novelty Hit known everywhere; "SOONER OR LATER," Great Double Number; "LOVE'S LAMENT," a High Class Song for High Class Singers, etc., etc.

Send Late Programme and 15c. in stamps for the above. If you are known to us, neither are necessary.

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ACKNOWLEDGED to be the LEADING Producer of Successful Tabloid Musical Comedies

## OUT OF TOWN NEWS

## WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"Marry Money," week of Feb. 2, was well received, and society was out in full force to give the play and company a warm reception. It is not out of place to state the Belasco company has been seen here in many a day. Gilbert Miller has shown wise judgment in the selection of this company, and also the mountings of the play. It is very evident that he is following his illustrious father, Henry Miller. "Good business ruled. ("Oh, I Say")" "The Wedding Night" week of 9.

COLUMBIA (Fred G. Berger, mgr.)—"Columbia, the Musical Spectacle," a new pageant, with a cast of five hundred, opened the week of 2, with a packed house. This performance was a benefit for the "Nel House" Society out in full force, and everybody was delighted. The music and dancing were pleasing. Big business ruled.

ANN SWINBURNE, in "The Madcap Duchess" week of Julian Eltinge, in his new play, "The Grindine Girl,"—Newman's travel talk continues to be of great interest, and the play of

NATIONAL (Wm. H. Rapley, mgr.)—Raymond Hitchcock and his new musical comedy, "The Beauty Shop," were well received, by large audiences, week of 2. "Stop Thief" week of 9. "Oh! Oh! Deiphile" next.

POLY'S (James Thatcher, mgr.)—"The Two Ophians" is one of the largest stock productions in Washington, and fully tested the abilities of the Poly Players, and they were equal to the task set them, and with much help from Director Edwin H. Curtis and able assistance of Manager Thatcher. The performance was enjoyed by large audience. Frances Nelsen and Gerrard Porchill were excellent, and divided the honors. Louise Kent and Hazel May were good. Helen Tracy, an excellent actress, gave a grand performance of her musical comedy, and cruel old nag, Miss McClelland, and her work, and the play of that part will stand to her credit. Richard Butler, Wm. D. Corbett, Stanley James, Dudley Hawley and Frank Shannon were all good, and the rest of the large cast gave excellent support. Good business ruled. "The Little Minister" week of 9. "Mary Jane's Pa" next.

CASINO (A. Julian Brylawski, mgr.)—Bill week of 9 named. May, Murray and company, Marine, Sister, Mile, Paula, Murray's comedy dogs, Rawlton and La Toot, and pictures. Sunday concerts, well featured, do well.

COSMOS (A. Julian Brylawski, mgr.)—Bill week of 9 named. Menlo Moore's "Sorority Days," Grant Gardner, Gille and Bert, Ellsworth, Linden Players, Daly and Keno, "Bounding" Johnson, and pictures. Sunday concerts, well featured, with music by That Orchestra, do capacity.

GAYETY (George Peck, mgr.)—Al Reeves' Big Beauty Show had big business. The Liberty Girls week of 9.

KERTH'S (Roland S. Robbins, mgr.)—Bill week of 9 named: Amelia Stone and Armand Kallis, Wellington Cross and Lois Josephine, Walter Van Brunt, Roland Francis McGinn and company, the Three Morals, Jim Halley and Jess Noble, Ben

Beyer and company, with new pictures. Sunday concerts, well featured, do capacity business.

NOTES.—

S. Z. Poll has secured for his Washington playhouse a play that will eventually become a ratings success in New York. The play is called "The Governor's Mess." It was written by Ex-Senator J. S. Marcus. It deals with instances concerning the impeachment of Ex-Governor Wm. Sulzer, of New York. After its Washington presentation it is likely to be taken up by some New York management for a metropolitan premiere. The revival of Kate Claxton's "Two Orphans" was a success in every sense of the word, and big crowds were present during the entire week, which proves that some of the old ones are not dead yet. This week his popular company is presenting "The Little Minister," to be followed by "Mary Jane's Pa."

PITTSBURGH, Pa.—Mid-season reports on local theatricals show the present season a poor one in various lines of amusement, local managers reporting good business at all times. The support given local theatres is practically capacity at all times, and it is a pleasing feature to note that as a general rule, plays of value are being produced.

The Pittsburgh playgoers have been

very much surprised at the number of young girls

and it is only in extreme cases that the que

lars—murmur of objection—and it is to be

hoped that a continuance of this season's pleasure

will be apparent in the future.

NIXON (Thos. F. Kinx Jr., mgr.)—"The Poor Little Rich Girl" Feb. 9-14. Ethel Barrymore, in "Tante," 16-21. The ever popular Christie Macdonald was warmly greeted by local fans.

ALICE (J. B. Bergman, mgr.)—"The Passing Show of 1912," 9-14, with Laura Hamilton singing one of the leading parts. The Welsh Players, in "Changes," 16-21. Elsa Ryan, of "Peg o' My Heart," renewed acquaintances and played to another capacity week's business ending 7.

DUQUESNE (Dennis A. Harris, mgr.)—An unprecedented run of four weeks, "The Blindness of Virtue" will close Feb. 14, and be supplanted by "Helen." The little players give a new and clever rendition of the theme intended in Cooney Hamilton's great drama, and have played to capacity audiences at every performance.

MARY HILL, the popular leading lady of the company, who has been enjoying a well-earned rest, returned 9.

LYCUM (O. R. Wilson, mgr.)—"The Conspiracy," the new play, 9-14. "McAdoo's Guests," the old reliable jumble of mirth and music, played to capacity week of 2.

THE LONESOME PINE" 16-21.

GAYETY (Henry Kurtzman, mgr.)—A big hit in Al. Reeves' Big Beauty Show 9-14, is Helen Western, a local girl, appearing with the show.

The Liberty Girls, with Matt Kennedy, 16-21.

VICTORY (Geo. Schaefer, mgr.)—Advertised as

## VAUDEVILLE PERFORMERS

When in the City of Chicago

Having Open Time to Fill in

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Amusement Exchange

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### AMERICAN FLOATING THEATRE

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ially people double Band; Calliope Player double Band, Stage or Specialties; Scenic Artist; Electrician, double Band, Stage or Specialties and moving Picture Machine; B. and O. Leaders who double, Advance Agent. People must be versatile and willing to work. State what you CAN and WILL do, age, height, weight and salary in first letter.

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"THE WOLF," 2 Companies

"THE VIRGINIAN," 3 Companies

"ALIAS JIMMY VALENTINE," 2 Companies

"THE JUCKLINS," 2 Companies

In Preparation, "WHEN THE LIGHT FAILED."

Address all Communications Suite 30, Grand Opera House Bldg., Chicago, Ill., U. S. A.

crowd," with an always pleasant word for all.

Martin Fox is still "doing the laundry" and, in spite of bad business, he claims he is the best "advertised" man in the business, having received word from "Frisco from friends who saw mention in The Oregonian."

G. R. O'Connor will again be with the Weider Amusement Company this season, having arranged for the exclusive candy wheel privilege. He is now preparing to have the greatest flash of its kind, and will leave here about the middle of April to open the season in Jackson, O., under the auspices of the Eastern Amusement Co.

Business has continued good for "The Blindness of Virtue," which has already run four weeks, and Joe says: "No new show, no new work." Occasionally one finds a quiet moment back stage at the Victoria, where Fred Maderbar and the merriest crew in the city keep everybody in good spirits.

"Dad" Diebold seconded Gladys Sears' statement that the whole bunch were pests, but "some

Denver, Col.—Denham (Woodward & Hormann, mgrs.) "The College Widow" Feb. 8 and week.

OPERAUM (A. C. Carson, mgr.)—Bill 9 and week: French and Eis, John Conroy and Models, Gallagher and Carlin, Nonette, Dolce Sisters, Nick Kargo, Mario Duo, and moving pictures.

TABOR (Peter McCourt, mgr.)—"Lavender and Old Lace" 8 and week.

PANTAGES' (Nat Darling, mgr.)—Bill 9 and week: Powers, elephants, Link and Robinson, Old Busters, Daintress Troupe, Benson and Bell, and moving pictures.

EMPEROR (George A. Boyer, mgr.)—Bill 7 and week: "A Night at the Baths," Katie Sandwina, D'Arcy and Wilmans, Lew Wells, Mond and Salle, Willisch, and moving pictures.

BAKER (Nettie Niles, Ward, mgr.)—Joe and Loraine Keough in burlesque, and moving pictures.



1 CARLOS SEBASTIAN & BEATRICE ALLEN  
2 FRANCIS & FLORETTE  
3 SONIA BARABAN & CHARLES GROHS

4 MR & MRS VERNON CASTLE  
5 LORAIN & BURKS  
6 AL ENGLISH & STELLA JOHNSON  
7 MAURICE & WALTON

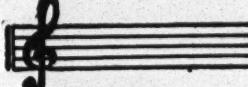
8 ADELAIDE & HUGHES  
9 A. BALDWIN SLOANE & GRACE FIELD  
10 MYKOFF & VANITY  
11 MRS. LE ROY & MRS. MONE

12 BETTY MUDGE  
13 JANET McILWAINE & J. J. WHITE  
14 MRS. FANCHONETTI



THE FINGER BOWL

## VERSUS



MUSIC

**WHATS THE CONNECTION?** Simply this:—You have probably observed that the service of some of the better Metropolitan Restaurants demands warm water in the finger bowls. One perhaps would be as well pleased to clean their digits in cool water as in warm, but that's not the point. The placing of warm water before you shows care, thoughtfulness, and above all a desire to please in **SMALL THINGS**, on the part of the management of the Cafe or Restaurant.

## VERY WELL, THEN

To get down to cases,—we have used this homely simile to illustrate to all those who make a profession of playing music for the public, the wisdom of considering the "little things," and one of the big "little things" is the care and discrimination used in the selection of your programme.

We are listing here fifteen carefully selected modern dance numbers, by the best composers. Every ORCHESTRA LEADER, PROFESSIONAL DANCING ACT, and DUMB ACT should have one or more of these numbers in their repertoire.

## NEW INSTRUMENTAL HITS

Hesitation Waltz

## FIRST LOVE

By Abe Holzmann

Mr. &amp; Mrs. Vernon Castle's—Tango

## BUENOS AYRES

By Arthur N. Green

Waltz Intermezzo

## JARDIN D'AMOUR

By Luella Lockwood Moore

Tango

## PASS THE PICKLES

By Grace Le Boy

Valse Au Matin

## SEPTEMBER MORN

By Henry Marshall

ORCHESTRATIONS Special to ORCHESTRATIONS

ORCHESTRA LEADERS

10c Postpaid for Any Number Listed Here  
ANY INSTRUMENTATION

Tango

JAMAIS TROP  
(NEVER TOO MUCH)

By Otto Frey

One Step

## NOTORIETY

By Katherine Widmer

Rag

## TICKLE THE IVORIES

By Wallie Herzer

March

## THE WHIP

By Abe Holzmann

One Step

## SOME BABY

By Julius Lenzberg

American Dance

## HORSE TROT

By Uriel Davis

Rag

## RAG, BABY MINE

By George Botsford

Tango Argentino

## THE DREAM TANGO

By Uriel Davis

Rag

## HUNGARIAN RAG

By Julius Lenzberg

One Step

BEAUX ESPRITS  
(GAY SPIRITS)

By G. T. Tompkins

SPECIAL TO

## DUMB ACTS

10c Postpaid Piano Solo or Orchestration  
of any Number Listed Here

## CHICAGO NEWS

## SPECIAL WIRES TO THE CLIPPER.

CHICAGO, Ill., Feb. 9.—Neill Weston, Scotch comedian, made his first Chicago appearance at the American Music Hall last week, where he joined the new Tanganyi road show. He closed his engagement at the Palace Music Hall, New York, last Sunday night, and was able to join the Tanganyi Show.

CHICAGO, Ill., Feb. 9.—Hall & Hall will have their own stock company, including Olga Steck opening at the American Music Hall, here, March 8, for an indefinite engagement. "Peek of Pickles" will be their first musical offering.

CHICAGO, Ill., Feb. 9.—Eva Tanganyi had an operation performed on her nose one night last week, rushing to the office of Dr. J. P. Pitts, where the doctor operated upon her. She would not hear the idea of going to a hospital.

CHICAGO, Ill., Feb. 9.—Will J. Davis, manager of the Illinois Theatre and known as dean of the theatrical managers of the West, announced at a banquet in honor of his seventieth birthday by the Forty Club, at the Auditorium Hotel, here, last week, that he would retire from the theatrical business at an early date.

CHICAGO, Ill., Feb. 9.—According to the plans of the American Theatrical Association, organized at a dinner in the Hotel Sherman last week, a hospital for persons in the theatrical profession will be erected in Chicago this coming Spring. It is said the cost of the building will be \$100,000, and an equal sum will be expended in its equipment. The new officers elected were: President, Chas. E. Kohl, who was not present, having left for Miami, Fla., after receiving the Award of Jones, Linich & Schneider, secretary; Charles Andrews; governors, Adolph Marks, E. S. Boree, H. Warren and S. J. Andelman. Among the speakers were: Judges John P. McGroarty and Charles N. Goodnow, Adolph Marks, Aaron Jones and Dr. Max Thorek, S. J. Andelman president.

CHICAGO, Ill., Feb. 9.—J. O. Matthews, Chicago representative for the Pantages circuit, is to lose the bookings of the Electrical Theatres in Kansas City, Kan., and Joplin, Mo., as these houses go over to the Western Vaudeville Managers' Association.

CHICAGO, Feb. 9.—George Kleine is expected in Chicago this week, following his return to this country from Rome, Italy.—Ed. Marsh and Harry L. Newton are framing up some great stunts for The Showmen's League ballroom Nite of the Month. Folio and forces have returned to Los Angeles.—Tom Gill is making a great showing with moving picture posters for the Coes Lithograph Company.—Edward F. Neumann, president of the United States Thru and Awning Company, reports best Fall and Winter business ever experienced by his firm.

CHICAGO, Feb. 9.—John G. Robinson was in conference with W. N. Sibley in the last week.—A busman's rest. Winter weather has tended to raise the local theatrical business.—James W. Beattie is putting on his big illusion act in vaudeville, and will play in and around Chicago until the Rice Bros. Circus season opens.—Tom B. Williams, general agent of eleven State fairs will meet at the Auditorium, Chicago, Dec. 18 and 19, to confer with those having feature attractions to offer.—George Atkinson is making his headquarters at the Wellington—John O. Talbot, president of the Hagenbeck-Wallace Shows, returning from the Winter quarters at Peru, Ind., was a Cleggere caller, and reported that preparations for the opening of the season at the Coliseum, in St. Louis, were progressing satisfactorily.—Cleggere has been in conference with several well known showmen, and announcement of the re-organization of the Young Buffalo Show is anticipated at an early date.—Rice & Dore Shows closed several desirable contracts last week. E. C. Talbot was a Cleggere caller. He reported that Walter E. Main will put out the Flashion Plate Shows in 1915.

John R. Kennedy, former press agent for Anna Held, has joined the cast of "The Traffic," at Howard's Whitney Theatre.—George C. Tyler was in Chicago last week.—Frederick Donaghay is now Chicago Representative for Liebler & Company, at the Chicago Theatre.

McVicker's feature this week, "Mr. Green's Reception," presented by the Four Marx Bros., is a decided hit.—The Harmon Boys are still finding it in a class by themselves. Credit is due them for their business. Burns, Bomm, B-r-r Trio present an entertaining musical novelty. Will T. Chatterton and company, in "The Welcher," interested the audience. Tyler St. Clair Trio, Xylophone experts, proved a winner from start to finish. Gladiator and Nymph, a posing and dancing act, well received. Elsie Macom sings in two voices. Moon and Pussy, comedians, entertain splendidly. Johnny Brown and Sisters pleased.

PALACE MUSIC HALL (Harry Slagor, mgr.)—Jesse Lasky's "Clownland" is the big feature this week. Morton and Glass offer the set seen at the Majestic some time ago. Arthur Sylver, Bert Kellerman, and Eddie and Eddie's regulars will repeat their usual success. Three Collegians present one of the most aesthetic numbers seen here this season. William Galvin fills a spot on the bill with ability. Lynch and Zeller offer a good number. The Veraphone attracted much attention.

COLONIAL (George Harrison, mgr.)—Charles C. Cleggere in his big feature, doing both a magic act and "The Lion's Brile." Herrick and Wells, a new act to Chicago, got by nicely. Sitt and Garman did some marvelous stunts. La Vee and McCleary made very good. "The Apple of Paris" proved a big feature. Snyder and Buckley were ill, but did not appear.

WARREN A. PATRICK. MONDAY, Feb. 9.

This week in theatrical circles, one of activity, several changes having been made.

"The Pleasure Seekers" had its first performance at the Garrick Theatre, Sunday night, 8, with Max Rogers, Bobby North, Harry Cooper, Vera Michelena, Montgomery and Moore and many others in the cast. A New York cabaret, the Imperial, at second Avenue, the toboggan slide 820 Morris, and other scenes are offered. There much singing and dancing.

Victor Herbert's newest comic opera, "Sweethearts," will be sung at the Illinois Theatre to-night by Christie MacDonald, Tom McNaughton, Lionel Walsh, Carl Gantvoort, Frank Belcher, Robert O'Connor, Ethel du Pre Houston, Eleanor Hartman, Nellie McCoy, Gretchen Hartman and others.

Gilbert & Sullivan's "Imperial" will be revived at the Auditorium to-night by a company headed by Wolf Hoppen and including: Herbert Wadsworth, Arthur Aldridge, Arthur Cunningham, John C. Thomas and Alice Brady. This revival will be followed, week by week, by "The Mikado," "Pinafore" and "The Pirates of Penzance."

George Arliss will bring to the Blackstone, night, Louis Napoleon Parker's "Diseas," which was first acted in this city just three years ago. Violet Heming, Florence Arliss, Charles Harbury, Margaret Dale, Lelli Repton and Oscar Adey are in the cast.

Dwight Elmendorf's extra lecture, at Orchestra Hall, Monday night, 8, deals with Southern Italy, a walk of one thousand miles. His regular lecture on Wednesday and Friday nights, and Saturday afternoon, 14, 15 and 16, will deal with the picture island of Java.

American Music Hall will keep Eva Tanganyi and her vaudville company, including Nell Kenyon. Prinsipe & Dockstader will succeed Eva Tanganyi, at the end of her engagement.

"Nearly Married," a frisky farce, with Bruce McRae, continues at the Grand.

CHICAGO, Ill., Feb. 7.—Advices reaching the Western Bureau of The New York Clipper indicate that the extraordinary activity is being put forth at the C. W. Parker factories in Leavenworth, Kan., in making ready for the paraphernalia for the Con T. Kennedy Shows, the S. W. Brundage shows, the Tom W. Allen Shows and the R. R. Parker Shows, for next season. These representative carnival aggregations are to operate under the banner of the General Amusement Company, and it is predicted that a host of surprises are in store when the season is inaugurated next Spring. Vice President and General Agent Tom W. Allen is in Leavenworth and, with B. R. Parker and S. W. Brundage, with the co-operation of Col. Charles W. Parker, is evolving ideas and putting into effect operations in the assembling of the carnival equipment. President Con T. Kennedy is in the South for the last fortnight. The fact that Kennedy is at the helm to direct the general affairs of the General Amusement Company carries great weight, for Con has established an enviable record in the conduct of carnival organizations, and has amassed a large fortune. He may be depended upon to exercise wise judgment in the selection of attractions, and will put into effect a modus operandi which should be to the decided advantage of the Con T. Kennedy Shows and associate enterprises.

CHICAGO, Ill., Feb. 7.—Information reaching the Western Bureau of The New York Clipper indicates that the extraordinary activity is being put forth at the C. W. Parker factories in Leavenworth, Kan., in making ready for the

# "BABY HELEN"

Cleverest Child Actress the Stage Has Ever Known

WONDER OF THE AGE

Prima Donna, Comedienne, Swiss Yodler

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The Talk of Every Town She Appears In

Under the Direction of Her Mother,  
MRS. MABEL DALY

Direction

NORMAN JEFFERIES

COMPLIMENTS OF THE SEASON

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LEO. FEIST

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YANKEE ROBINSON SHOWS 1914

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Show Property, Animal Cages, 1 Big Den 4 Cross Cages, 1 Miniature Cage, 1 Curved Band Wagon, 2 Candy Wagons, 1 Two-Horse Trap for carrying act, 1 Organ Wagon and 1 Large Organ for same, 1 Small Hand Organ, Single Beacon Lights, Bass Drum and Case, 1 Snare Drum, 1 Banjo, Typewriter used a few months, good as new; 1 Five Kodak Plate Machine, 7x5 picture; Tents of all kinds: 30x30, used one month; 12x32 Concession; 15x35; Two 30x60; Marques: one 20x20; one 10x14; and 1 Acclimated Sea Lion and Banner for Pit Show. Send stamp for Price List.

Address 304 W. HERC. HERC. SHOWS, Macon, Ga.

ANNIVERSARY GREETINGS  
EL BART GIN and WHITE ROCK

THE TWO RELIABLES

HANK W. WAKEFIELD, MIDWEST REPRESENTATIVE  
CITY HALL SQUARE HOTEL, CHICAGO

## WANTED

EXPERIENCED REPERTOIRE PEOPLE

Married People preferred. Young Character Women, Large Heavy Men, Man and Woman for General Business. Must have wardrobe and do spectacles. Want people who will work the few extra Salary. Offers write.

DORRIT ASHTON, Gen. Mgr., Little Rock, Ark.

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And Friends in the Profession of Entertainment  
JACK REILLY JONES & CRANE ATTRACTIONS

Suite 30, GRAND OPERA HOUSE BLDG., CHICAGO.

WANTED—All Stock People Good looking Juvenile Men, some Heavies; must be tall; strong heavy women, to play occasional characters. Other useful people. Sign everybody for general business. All must have ability and wardrobe; two bills weekly; work year round. Above people to work in "Girl in the Taxi," State lowest sure salary. Send photos, ate programs, etc. Rehearsals 17th; open 23rd.

## PEARL STOCK CO.

Jefferson Theatre, Roanoke, Va., till Feb. 14; then Liberty Theatre, Winston-Salem, N. C., ind.

## AT LIBERTY

ANNA PEARL COGSWELL VERSATILE LEADS

Stock preferred. Address 4244 CORNELIUS AVE., INDIANAPOLIS, IND.

At Liberty, KATHRYNE LEWIS HEAVIES

Character Woman, also play Heavies. Height, 5 ft. 8; age, 32 years. Prefer one piece attraction, but will accept stock or repertoire. Address 923 STATE ST., ERIE, PA.

## Attention Managers

Want to place the following Concessions for Home Comings and Celebrations: Pillow Case and Teddy Bear Wheels. Have nest frame ups. All new and up to date.

Address C. H. CO., M. K. KELLY, Gunter Hotel, San Antonio, Texas.

WANTED all round medi people that change for week, magician, ghost, singers for weekend does straight, piano player, lady or gent, that can read and fake. Must live on or near Auditorium, G. W. Wilson Mgr., Gen. Medi Co., Montgomery, Ga.

WANTED—For Harry & Bertie Lewis Co., singer, reliable Young Man Piano Player, do musical specialties (string preferred) and straight acts. Long season to right people. Salary sure. All first class. HARRY LEWIS, Winchester, Ind.

SOUVENIR all strong medi people that change for week, magician, ghost, singers for weekend does straight, piano player, lady or gent, that can read and fake. Whether it was accidental or a case of suicide, the question remains. The man, G. W. Wilson, Mgr., Gen. Medi Co., Montgomery, Ga.

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WANT IRWIN, who was forced to cancel her bookings for week of Jan. 26 owing to illness, has recovered her tour.

MARY LILIAN was last night to be readmitted to the United States from Canadian soil. She gave a bond for \$4,000 to leave States at the conclusion of her theatrical engagement.

# O. T. CRAWFORD PRESENTS THE PROGRESSIVE GIRLS

TH THE FOLLOWING ALL STAR CAST

**JACK REID**  
Producer and Comedian**ETTA JOERNS**  
Prima Donna**HARRY CARR**  
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The Peer of All Extravagant Singers

OUR MISSOURI BEAUTIES

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GEORGE CRAWFORD  
MAY LEE  
RUBA SHROWN  
PEARL LESTER  
EDNA ORSECHMARION KEMP  
DOROTHY REED  
DONNA RICHARDS  
MATTIE MATTHEWS  
SOPHIE DAVID**FRED EISER**, ManagerHARRY VANDERVORT, Leader  
CHAS. WEINHEIMER, Prop.HENRY LINSCH, Carpenter  
DICK MULLEN, Electrician.

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PLANS AND SPECIFICATIONS FOR THE FIRST

## PORTABLE COOK-HOUSE ON WHEELS

COST \$1,000 TO BUILD THE ORIGINAL

Booked for season of 1914 with the HERBERT A. KLINE SHOWS. Address JOHN HILTON, P. O. Box 597, San Antonio, Tex.

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WANTED—PROMOTERS, CONTRACTING AGENTS AND CONTESTMEN

Shows of all descriptions of merit, riding devices, ten-piece uniform band, legitimate concessions of all kinds (write for exclusive). This is not the greatest carnival aggregation BUT never fails to make good and leave a good record behind. Agitators, knockers and boozers keep off.

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Yours Truly, JOHN SCHMIDT, Gentry Brothers' Chf.

## WILLIAM CARPENTER

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Best Wishes for Prosperous Season to All.

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THE BIG SENSATION OF 1914  
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**CIRCUS-GARNIVAL-CHAUTAUQUA COMBINED**  
OPENING DATE FIRST WEEK IN MAY  
Practically BOOKED EXCLUSIVELY under auspices of the **WILES** and **COMMERCIAL ORGANIZATIONS**.  
Playing Illinois, Wisconsin and Michigan.  
FIFTY TO ONE HUNDRED THOUSAND TICKETS SOLD IN ADVANCE IN EACH TOWN, positively assuring  
enormous day and night attendance.  
CAN PLACE ONE GOOD FEATURE SHOW  
WANTED, FREE ACTS Doing Two or  
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Write or Wire **J. GEORGE LOOS, Mgr.** Week of Feb. 9-14, Corsicana, Tex.  
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Only 10 Boxes a Day Means \$6 Daily Profit.

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Each article full drug size.

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Used Tents, All sizes.

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Address R. E. THOMPSON,  
Care La Crosse Theatre, La Crosse, Wis.,  
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Lawrence B. King

Leads or Heavies

Lulu Kinder

Ingenues or Piano

Bellville, good dressers. Rep. or One Piece.

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RETOIRE PEOPLE

In all lines with all specialties. Must make good.  
Years work to right people. Send all in first  
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People in All Lines for Tab. Stock

Three day and week stands. Low, sure salary.  
Tell all first letter and be ready to join on  
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MANZMAN, Mgr., Laura Cleaver Players,  
Saratoga, N. Y. N. B.—Ben Lauder, white.

JOHN SHERIDAN

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WANTED, Performers

In all lines to amateur, GRIFFITH, PRINTER, KA-

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Send Same Day.

CENTRAL SHOW PRIME, Mason City, Ia.

Send for Samples and Price List.

16th Season.

## LUNA PARK Seattle, Wash. POP. 300,000

The Gem spot of the Pacific

Under New Management

Double track street car service being put in Street to Park  
Also ferry boat to land in ParkThis Park will be made the best Park proposition on the Coast. It has the location  
Wanted to hear from Riding Devices, Shows and Concessions

Nothing too big

Good opening for Racer Coaster or other thrilling ride

Wanted Carousell and Ferris Wheel

First class shows wanted—will spend two buildings, if necessary, for good shows  
Wanted to hear from first-class concessions of all kinds—no drifts

Good opening for Bear, Doll and Candy or other novelty wheels

W. W. TURNER, Luna Park, Seattle, or A. J. FARLEY, Box 574, Rockport, Tex.

## WANTED FOR THE YANKEE ROBINSON SHOWS SEASON 1914

FOR THE ANNEX—Novelty Acts, Freaks, Curiosities, Strange and Curious People and an Act that can be featured in the Side Show. Something out of the ordinary.

FOR THE UP-TOWN WAGON—A working attraction of merit, new, novel and entertaining. Address all communications to

A. L. SALVAIL, Hotel Saratoga, Chicago.

## Call! Call! W. J. SWAIN SHOW CO. INC.

Twenty-first Annual Tour

All artists engaged for Number Two Show report Swain Building, New Orleans, 9 A. M., Monday, Feb Sixteenth. Those for Number One Show one week later, same place and hour. Unless we have a disappointment shows are filled in all branches without the usual want ad. this does not indicate that we are in such bad repute with artists on account of the requirements to make good, yet some people will talk. We are ready for Nineteen Fourteen. How about you, Mr. Think-it-easy-money, or Mr. Never-close? If you consider the water good, come in. Notice! People that are or have stayed with organizations requiring them to put up or take down canvas, don't apply. We carry twelve working men with each show. Also real agents, ten days to two months in advance.

## W. J. SWAIN SHOW CO.

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## The Giant Fish

MAZING THE MULTITUDES IN CHICAGO

CORNER WARSH AVENUE AND WASHINGTON STREET

When in Town, Don't Fall to Call.

## JOHN B. WARREN

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305 SCHILLER BLDG.

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## Lest the Public and Showmen Should Forget

I am spending the winter in San Antonio, Tex., Season 1914, with "J. H. Johnson's Nomic Show." Will I make good? Not a doubt. Two years Talker with Frank C. Bostock, seven years with Thompson &amp; Dunn, Luna Park, Coney Island. Booked for 1914, Pacific Panama Expedition. Still the man who whistles to "Beat the Band," and some Eccentric Mechanical Wax Figures. Fooling the public, too.

JAY C. TURNER

Perf. 28 Lexington Avenue, Brooklyn, N. Y., or N. Y. CLIPPER.

## SEASON 1914

## W. E. WELLS

Equestrian Director Gentry Brothers' Famous Shows

16th Season. Permanent address, Bloomington, Indiana.

# TOD'S TIPS

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## SEASON'S GREETINGS

# HARVEY MAXWELL & WHEELER SISTERS

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## AND

# BABY ADELA

Per. Address, care "TOD," NEW YORK CLIPPER

A DAINTY HALF DOZEN  
**Six Kirksmith Sisters**  
 A MUSICAL ACT OF CLASS  
 Management of J. L. O'CONNOR.

SEASON'S GREETINGS FROM

**"BILLY" MATTHEWS**  
 "The Big Little Manager" Proctor's 125th Street Theatre

SEASON'S GREETINGS

**CARRIE LILIE**  
 "The Personality Girl"

Singing and Eating Regularly

THE SUCCESS FAMILY  
**STROUD TRIO**  
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**"BABY" VIOLET**

"POP" AND "MOM" AND THE "KNOCK-OUT KIDDIE KOMEDIENNE"

PRESENTING  
 Wm. F. BECQUE'S Select Photo Plays and Illustrated Songs  
 ENTERPRISES WM. F. BECQUE, Mgr., NEW YORK CLIPPER

**SELMA WALTERS AND CO.**  
 IN A NEW LAUGH-A-SECOND PLAYLET  
**"Eve and a Man"**

Well, Whaddye Mean?  
 Were you left behind by not getting "your copy" in time? Guess we're rather "lone" some" again—eh?

With Williams and Rankin.

Ernest Williams and Katherine Rankin, "The Yankee Doodle Duo" of cornetists, are reported as having been eight weeks of "riot" at the Tivoli Theatre, Sydney, Australia, and after finishing there, Jan. 9, will continue on Rickards' circuit to Perth, and thence to Bombay, taking in Alexandria and Calcutta, where they are booked for six weeks. A visit to the Holy Land will follow, after which Ernest and Katherine will go to London, opening on the Moss time in May. Their tour so far has been a hum-dinger for fun and favor.

That Thanouser Kid.

Little Marie Elise, popularly known in the picture world as "The Thanouser Kid," will soon have another surprise for her friends and admirers in the form of a new and novel Vaudeville offering. Rich James Madison is busily preparing "Babe" as the first to claim himself the most photographed child in the world, and it seems it is still undisputed, even though her title is changed and she is now known as "The Mainspring of the Mutual Clock." The new trick will carry a special drop and will be introduced by a reel of pictures. It will open in or around New York City in another three or four weeks.

Eddie Is an Elk.

Eddie Jerome, formerly of the Hurts & Samson forces, was initiated into the Glens Falls Lodge of Elks on Feb. 5, and is having a new set of Elk molars laid in to replace the diamond row.

Selma's Eve Seen.

Selma Walters, besides showing her latest "Eve and a Man" sketch of fact and fancy at Proctor's One Hundred and Twenty-fifth Street Theatre last half of last week, showed "two other strong reasons" for it all besides Walter Hawley and William Swayne, who assist her.

Poor Ryan and Lee.

Have heart, all ye agents. The best Ben Ryan and Harlette Lee could do last week was to play both the Palace and Alhambra Theatres twice a day—and be the hit of both bills. And yet they say "four-a-day" is tuff—tuff and it is, outside of the Palace and Alham.

Laura in Bad, Too.

Laura Hamilton, one of the prettiest of the girls with "The Passing Show of 1912," is receiving flattering press notices for her clever rendition of the numbers allotted her. Reports from Cleveland are to the effect that the applause for Laura was the sort "that refuses to be quieted." (Another weep for Laura while we're "crying for Ben and Harlette.")

The Same Jake.

Jake Lubin, who has been doin' things in great shape as manager of Loew's Seventh Avenue Theatre since Miner's Eighth Avenue blew burlesque, is putting a million up in the Harlequin Vaudeville League, and turning down Federal offers daily.

NICK-HUFFORD and CHAIN-DELL  
 United Time—Direction Pat Casev

Jim-KENNEDY and KRAMER—Maud  
 Direction James Plunket

BURT AND MALVENE  
 RAPID-FIRE VAUDEVILLE

Mr.

and

Mrs.

Fred

Thomas  
 in

"The  
 Dog  
 Thief"

Direction IRVING COOPER

College Inn Doings.

Romped in here last Friday night just in time to catch that court room comic number which Frank Corbett and Emmett Gilfoile are a feature in these days. Corbett does three characters in it as "the prisoners," while Gilfoile is a screed at the judges. A great class of old-timers are in the "Beans, Beans, Beans" song, especially Frank Corbett's Ocean Spring, "hance" bit.

By the by, Frank's wife blew "to him" to Boston that morning. Probably that's why he put the "Beans" number over so "swell," and also purchased a bull pup—to care for him during wifey's absence.

Jack Sturges finished his contract here Saturday night, and moved his trunk over to the next block into the Alamo.

Frank Campbell also ceased drawing his "shekels" here, same dark night, and is doing the full dress singing thing down at the Campus, at Columbus Avenue and One Hundred and Fourth Street.

Esther Ray, formerly of the Globe Theatre, in Boston, is a new face here, and the way Esther is being liked by the folk at the Boston, why she won't get homesick for Boston soon.

Miss Marcelle, May Vincent and Corbett, Sheppard and Donovan, complete the "regulars," while Abe Frankle is just equal to any old ivory pusher at the piano.

A New Trio.

There's a new three-act going to pull up in another fortnight or so. It will be composed of Moss Luckie, formerly of the Arlington Four; George Elliott, formerly of the Avon Comedy Four, and Harry Young, formerly of Lewis and Young. Raise your chin now and peek hard for their debut.

Billy Huehn and His Maids.

Billy Huehn and his Three Musical Maids, who are presenting a neat musical act with snappy comedy on the Proctor time now, were the hit of the bill at the Twenty-third Street last week.

Nora Is O. K.

Nora Huster, the little Baltimore girlie who was injured on Dec. 28, in Pittsburgh, but is back by a train, is rapidly recovering and expects to rejoin the "Pilgrims" act in Chicago in another week. Miss Huster has been confined to her bed in the Smoky City since the accident, the injuries of which centred in her spine and hips, but fortunately she escaped any scratches whatever about the face. During her stay in Pittsburgh she has been well cared for by friends, and takes this means of expressing her appreciation to them for the kindnesses shown her.

Musical Lassies Abroad.

Lewis Bonne and his Five Musical Lassies are filling a forty weeks' contract abroad. They are at present a feature of the program at the National Amphitheatre in Sydney, Australia, on the Fuller-Brennan circuit and, besides the "forty," have twenty weeks further at their option.

Art Klein Through.

After filling the managerial duties at the Union Square Theatre for a few weeks previous to his demise, Arthur Klein served for four days up in Proctor's new offices, and yester "enuf" on Feb. 5.

A Faust Feature.

Southie, Senna and Levey, "that trio of artistic songsters," are still the great big feature trick up at Faust's Cabaret, at Fifty-ninth Street and Columbus Circle. The boys are singing everything from every song shop, and easing each number out with Southie, Senna and Levey quality. Paul Southe is doing all the stargazing of numbers at this Cabaret in the Circle"—nuf sed.

Those Three Whalen.

The Three Whalen are romping through their good comedy singing turn around town again and pulling educated speed business. A bit of the bill at an uptown house last half of last week.

May Is in Town.

May Owens, the "Just a Little Nifty Non-sense" singing comedienne, is due to be mingling amongst us this week, after a most successful tour up through the New England States, and finishing in Boston.

MR. and MRS. EVERETT BENNETT

IN THE COMEDY PLAYLET

"THE MASTER"

PLAYING U. B. O. TIME DIRECTION LOU GOLDER

CLEVER

CLASSY

**FLORENCE MASCOTTE**

CHARACTER

COMEDIENNE

The Girl, the Shrimp and a Piano

**THE SHELBY'S**

Not a Riot, but Always Working

A SENSATIONAL "HIT" IN MUSICAL COMEDY

HAL-KITER and PULLEN—LUELLA

Clowning "IN DUTCH" WITH Soubrette and Ingenue

BILLY ALLEN MUSICAL COMEDY CO.

THE MIRTHFUL COUPLE

CARL-McBRIDE and CAVANAUGH—EARL

Featured with

AL. VON TILZER'S "HONEY GIRLS."

The Dance Place of Uptown's Broadway

**ALAMO**  
 HARLEM'S CLASSY CABARET

Restaurant and Cafe

253-259 West 125th Street East of Eighth Avenue.

**THREE BOYDS**

(2 LADIES—1 MAN)

IN A POTPOURRI OF SINGING, DANCING AND MUSIC

FEATURING

IRISH BAGPIPES

FAMILY TIME U. B. O.

Pauline Saxton's "Kid."

At this special performance of "Grumpy," which will be given by child actors at Wallack's Theatre, New York this month, Thomas Benton O'Farrell Jr. will play the title role. The part of Mr. Jarvis will be played by Richard Oblitt, Susan by Sibylla Bauhan, Mrs. Macaren by Florence Ware. Gladys Annette Conteno will make her debut in the character of Virginia, and Paul Kelly will appear as Ernest Heron.

Douglas J. Wood will play the title role in a new production of "Mandarin" at the Palace, New York, on the afternoon of Feb. 24.

WILLIAM ELLIOTT is to give five special matinee performances of "Kitty Mackay," at the Comedy Theatre, New York. The first will take place Thursday afternoon, Feb. 19, and the others will follow on succeeding Thursdays.

VIRGINIA HARNED will appear at the Palace, New York, Feb. 16.

"BROADWAY JONES" opened in London, at the Prince of Wales Theatre, Feb. 2, with Seymour Hicks in the title role, and Ellaline Terriss was seen as Jessie.

LATER advices from Sydney, Australia, announce the arrival, on Dec. 6, of a new offspring in the family of W. J. Deane, the head of the popular music publishing firm.

MRS. VESTA P. AHEARN was granted a separation from her husband, Charles A. Ahearn, Feb. 5. The competition at the Princess Theatre, New York, has been extended until March 2.

"AND FANNY DID IT," a comedy by Edith Hills will be given at the Booth Theatre, New York, at a special matinee, Feb. 17. In the cast will be Edith Hills Furness, Violette Dunn, Julia Taylor, Anna Wynne, Winifred Gray, Sidney Seaward, Ivan Stewart, George Trader, Frederick House and Alfred Laike.

While giving a performance in the Bermuda Aquarium, Hamilton, Bermuda, Feb. 6, Annette Kellerman suffered severe injuries owing to the bursting of a glass tank.

RONNE ROBERTSON is seen in Providence, R. I., 9-11, in "Hamlet," "The Light That Failed" and "Ozanne" opened its road tour Feb. 6, at Montreal, Can.

# SIX BROWN BROTHERS

SECOND SUCCESSFUL SEASON  
PRIMROSE & DOCKSTADER'S MINSTRELS  
AMERICA'S CONTRIBUTION TO THE AMUSEMENT LOVERS OF THE WORLD. FEATURING  
TOM BROWN AND HIS SAXAPHONE SEXTETTE  
NO OPEN TIME.  
TOM BROWN, Manager.

# RAYMOND WYLINE

SECOND SEASON WITH PRIMROSE &amp; DOCKSTADER'S MINSTRELS

# FEATURED BALLADIST

I was born on the same DATE as Billy Carter, Carroll Johnson and Geo. Gorman; so I ought to be good

# JACK McSHANE

TENOR PRIMROSE &amp; DOCKSTADER'S MINSTRELS

SINGING SELECTIONS THAT SEEM TO SATISFY

## HARRY F. SIEVERS

Second Successful Season  
PRIMROSE AND DOCKSTADER'S MINSTRELS

## INTERLOCUTOR and COMEDIAN

Ask Edw. LeRoy Rice

Geo. Primrose's "Dancing Johnnies"

## JOHNNY FOLEY AND MURPHY JOHNNY

Second Season With  
PRIMROSE AND DOCKSTADER'S MINSTRELS

We May Venture in Vaudeville

## "HAPPY" JACK LAMBERT

COMEDIAN

Second Season  
PRIMROSE AND DOCKSTADER'S MINSTRELS  
"MAKING GOOD"

# FREDERICK V. BOWERS

Though Working in White-face, is glad  
to be represented with the "Burnt-  
Corkers," in pleasant remembrance  
of his early associations among them.

# WARD and CURRAN

Have just closed season of 15 weeks with  
ANNA HELD'S ALL STAR COMPANY

## ONE BIG HIT

PAT CASEY, Agent

MINGLING MIRTH AND MELODY

# ARTHUR L. GUY & CO.

A UNIQUE MINSTREL OFFERING. IF YOU DON'T  
BELIEVE IT, LOOK US OVER

## JOS. P. HARRIS

MANAGER and PRODUCER of  
Vaudeville Acts

303 PALACE THEATRE BUILDING, NEW YORK CITY.

## OUT OF TOWN NEWS

**Portland, Me.** — Jefferson (Julius Cahn, mgr.) — Messrs Shubert and Wm. A. Brady present the comedy "When Bunt Pulls the Strings," for one performance, Feb. 9. The Jefferson Stock Co., supporting Robert Conness and Justine Wayne present, for the first times in stock, "The Case of Becky," 10-14. "Little Women," and "Oh! Oh! Delphine" are booked for early appearances here.

**KEITH'S** (I. M. Moher, mgr.) — Vaudeville and motion picture. Heading the vaudeville bill for week of 9, Jessie Lasky presents Alan Brooks, in "The Rest Cure;" Spencer and Williams, and a company of ten; Karl Grees, Collins and Seymour, Majestic Musical Four, Lancton Lucifer and company, and the pictures.

**NEW PORTLAND** (M. O. Blumenberg, mgr.) — Vaudeville and motion pictures. Bill week of 9: Bert McGarvey, El Mino Eddy, Bicknell and Gibney, and others, with the feature pictures.

**GREELY'S** (James W. Greely, mgr.) — Vaudeville and motion pictures.

**CASCO** (J. W. Greely, mgr.) — This cosy picture house is attracting excellent patronage. In addition to picture program is the Bay State Ladies' Orchestra.

**THE NUCLEUS** (Wm. E. Reeves, mgr.) — Motion pictures. Features appearing week of 9 include: Mary Pickford, in "Hearts Adrift," and early bookings are: "Paid in Full" 16, 17, "The Princess of Bagdad" 18, 19, and "An American Citizen" 20, 21.

**EMPIRE** (D. D. Leader, mgr.) — Motion pictures. Feature films for week of 9 headed by Charles K. French's "The Lion and the Mouse."

**PAVILION** (Baron & O'Brien, mgr.) — Entertainments consists of the Arlington Novelty Orchestra, with song numbers and dancing.

**NORMS** — A unique souvenir is being presented to lady patrons of the Jefferson consisting of "photos on silk," of members of the company. A prize of \$20 will be given to the lady making the most attractive silk cover from same.

Preceded by a luncheon the quarterly meeting of the Maine State Branch of the Moving Picture Exhibitors' League of America convened at the Falmouth Hotel here, 8, with President Mozley

## MAUD RONAIR & JOE WARD

DIRECTION IRVING COOPER

I was with Edward Leroy Rice's Minstrels  
in December, 1896.

**METROPOLITAN** (Fred E. Johnson, mgr.) — For week of 9: Vaudeville's Stock Co., in first stock production of "Elevating a Husband." **DUCHESS** (H. G. Buckley, mgr.) — The Percy Harwell Company, in "The Squaw Man," 9-14. **CLEVELAND** (H. D. Zirker, mgr.) — For week of 9, the Holden Players present "By Right of Birth." **MILES** (Frank Rayman, mgr.) — Bill week of 9: Leon Wade, Little Mayer and her diving girls, and three special amateur diving contests 10, 12, 13, with prizes offered. **THEATRE** — Musical Maidens, the Graham, Moffett Players, Marie Fitzgibbons, Rex and Calvert, and pictures.

**PRISCILLA** (P. E. Shea, mgr.) — Usual strong bill of vaudeville.

**STAR** (Drew & Campbell, mgrs.) — The Rosey Posey Girls 9-14.

**EMPIRE** (Geo. Chenet, mgr.) — The Tango Girls 9-14.

**GORDON SQUARE** — Bill 9-11: Menomonee Aitken-Wilson Co. in "A Night on Crocodile Island," and five other acts. La Belle's Five Posting Models and others last night.

**KNICKERBOCKER** (E. N. Downs, mgr.) — For week of 9, Frohman's Famous Players film is being shown with Spitalny's Orchestra as the added attraction.

**ALABAMA** (Fred Brant, mgr.) — Feature Slims and Alabamra Orchestra.

**GLOWS** and **OLYMPIA** — Vaudeville and photographic.

**LOS ANGELES, CAL.** — Hamburger's Majestic (Oliver Morosco, mgr.) — Margaret Illington, in "Within the Law," Feb. 8-14.

**MOROSCO** (Oliver Morosco, mgr.) — "How D'Ye Do?" was the bill 1-7.

**MONROE'S BURRANK** (Oliver Morosco, mgr.) — Kitty Gordon, in "Pretty Mrs. Smith," 1-7.

**AUDITORIUM** (L. E. Behymer, mgr.) — John McCormick 11 (night), and 14 (matinee).

**EMPEROR** (Dean Worley, mgr.) — Bill 2 and week included: Six Diving Nymphs, Whyle, Peiser and Whyle, James McDonald, George Hermans and Marion Shirley, Orville Reeder, the Three Yuccas.

**HIPPODROME** (Lester Fountain, mgr.) — Bill 2 and week included: George Cooper and company, Huron Blyden, Light Opera Four, Lone Star Trio, Murphy, Rose Ivy Lee, and Apollo Trio.

**LYCEUM** (Anderson & Ziegler, mgrs.) — "Madame X," week of 9. "The Newlyweds and Their Baby," week of 16.

**YACHT** (Anderson & Ziegler, mgrs.) — "Madame X," week of 9. "The Newlyweds and Their Baby," week of 16.

**KIRK'S** (Ned S. Hastings, mgr.) — Bill week of 9 includes: Oreyee and Dayne, Iily Long,

# Herbert Ashley

AND

# Al. Canfield

## FRANK DUMONT

MANAGER OF  
Dumont's Minstrels  
9th and Arch Philadelphia, Pa.The Only Located Minstrel Company in the World  
Matinees Monday, Wednesday and Saturday

**FANTASIES** (Carl Walker, mgr.) — Bill 2 and week included: Charlie Reilly and company, Eight Original Madcaps, Alpha-Sextette, Rens Arnold, La France and McNabb, and the Aerial Laffy.

**REPUBLIC** (Bob Cunningham, mgr.) — Bill 2 and week included: Enigmas, La Belle's Five Posting Models and others last night.

**KNICKERBOCKER** (E. N. Downs, mgr.) — For week of 9, Frohman's Famous Players film is being shown with Spitalny's Orchestra as the added attraction.

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Sihey and Towley, Four Merkel Sisters, Merrill and Otto, Saharet, Juggling Millers, and Hay Samuels.

**LINIC** (Olsen & Barton, mgrs.) — Vaudeville and pictures.

**FAMILY** — The Hapley Musical Stock Co. 9-14.

**COLUMBIA** (J. H. Southwell, mgr.) — Folies of the Day 9-14.

**MAGNETIC** (J. E. Sullivan, mgr.) — Broadway Belles 9-14.

**MUSKOGEE, Okla.** — Broadway (D. Myers, mgr.) — Dan Delphine and company of six magicians were in feature week of Feb. 2.

**WIGWAM** (P. F. Lisher, mgr.) — Vaudeville and motion pictures.

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**MUSKOGEE, Okla.</b**

THE BALLAD BEAUTIFUL  
Professional Copies, Orchestrations, Etc.  
Trills and Quartette Arrangements  
In All Keys.

# WHEN I'M WITH YOU

WILL LVERNASH MUSIC CO., Kansas City, Mo.

# PALACE THEATRE NEW YORK

Week of February 2, 1914

## PALACE THEATRE BLANCHE WALSH LASKY'S RED HEADS WITH JAS. B. CARSON CHIEF CAUPOLICAN

### ELECTRIC SIGN

I have placed the name of my ancestor—Catopolican—the most glorious aboriginal American—upon one of the highest pinnacles of the greatest American city.

"I HAVE NOT LIVED IN VAIN."

EMILE BARRANGON,  
The Chieftain Catopolican.

## ROUTE LIST VAUDEVILLE

NOTICE—When no date is given, the week of Feb. 9-14 is represented.

Abbot, Edw. & Co., Pol's, Springfield, Mass.  
Abbott, Thly. & Co., Orpheum, Kansas City, Mo.  
Addison & Livingston, New Empress, Chattanooga, Tenn.

Admas Troupe, Empress, Portland, Ore.  
Adelaide & Hughes, Hammerstein's, N. Y. C.  
Adgie's, Mile., Lions, Pantages', Winnipeg, Can.

Adler & Peters, Marvel, Cleveland, 12-14.

Adelman, Mr. & Mrs., Nixon, Phila.

Adams, Mabelle, & Co., Orpheum, Kansas City, Mo.

Ahearn Bros., Lyle, Hanville, Ill.

Ahearn, Chas. & Co., Alhambra, N. Y. C.

Alexander Kidd, Pol's, Scranton, Pa.

"Aladdin's Lamp," Crystal, Milwaukee.

Alexander, Bob, Ideal, Dorchester, Mass.

Allmon, Grant, "Tracked by Trampy" Co.

Albert, Bob, Orpheum, Omaha; Orpheum, Winnipeg, 16-21.

Albert, Peter, Colonial, Akron, O.; Hipp, Cleveland, 16-21.

Albro & Mitchell, Empress, Salt Lake City, U., 11-14.

Alexander Bros., Forty-Five, Atlanta, Ga.

Alex (3), Temple, Hamilton, Can.

Allen, Seal & Co., Americas, N. Y. C., 12-14.

Allegret, Bob, Pantages', San Fran., Cal.

Allegret, Pantages', Los Angeles, Cal.

Alpha Sextette, Savoy, San Diego, Cal.

American Comedy, 1st, Marion, Portland, Ore.

American Sisters, Colonial, Erie, Pa.

American Dancers (6), Allegheny, Phila.

Anita, Hammerstein's, N. Y. C.

Anson, Capt., Keith's, Toledo.

Anderson & Goines, St. James, Boston, 12-14.

Anthony & Ross, Crystal, Milwaukee.

Apdale's Circus, Colonial, Norfolk, Va.

Apollo Trio, Scalay Sq., Boston.

"Arcadia," Orpheum, Boston.

Arch, Fred J. & Co., Pol's, Hartford, Conn.

Arnold, Rena, Savoy, San Diego, Cal.

Arts, Roving, Texas Show, Fayetteville, Tex.

Armstrong & Clark, Orpheum, Memphis, Tenn.

Ashley, Lillian, Keith's, Cincinnati.

Ashai Troupe, Pol's, New Haven, Conn.

Aso, Niharu, Orpheum, Denver, Colo.

Bart, Bros., Savoy, Orpheum, Budapest, Hungary, 9-28; Apollo, Nuremberg, Germany, March 1-31.

EDGAR BERGER  
PHENOMENAL HAND BALANCER

This Week, Dominion, Ottawa, Can.

Direction HARRY J. FITZGERALD.

Berry & Berry, Lyric, Indianapolis.

Bernard, Dick & Co., Unique, Minneapolis.

Bennet, Murry, Empress, Spokane, Wash.

Berke & Korne, Empress, Seattle, Wash.

Berke & Lloyd, Empress, Salt Lake City, U., 11-14.

"Beauty is Only Skin Deep," Keith's, Boston.

Besson, Mine, & Co., Temple, Hamilton, Can.

Beumont & Arnold, Keith's, Phila.

Berra, Mabel, Pol's, Springfield, Mass.

Beyer, Ben, & Bro., Keith's, Washington.

### REMEMBER

Nothing in the long run counts but Results. When you buy BAL XX Fiber Trunks you buy lasting trunk-service. That's why they prove the cheapest in the end.

Look this matter square in the face to-day, then call in to see how reasonable our prices are.

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### THE TWO FRANKS

EQUILIBRISTS, IN VAUDEVILLE

Fremont, Maurice, & Co., Empress, Sacramento, Cal.

Frostcut, The Academy, Norfolk, Va.

Frostick, Hume & Thomas, Empress, Sacramento, Cal.

Friggina, Trizzi, Bushwick, Bkln.

Frawley & Hall, She's, Toronto, Can.

FEATURED BY RIGO,  
JEROME, ELLIOTT, HARRY ALEXANDER,  
WAGNER AND MANNIS, LARRIE  
AND LEPAGE AND OTHERS.

JUVENILE FOLKS, Gordon's, Olympia, Boston.  
Kaufman, Reba & Inc., Olympia, Paris, France.  
Karlott, Dot, "Little Millionaire" Co.  
Empress, Buffalo, Mont.  
Karlott, Orpheum, Omaha.  
Helly & Talc, Virginia, Chicago.

JAMIE KELLY  
Always Working

Kenyon, Neil, She's, Buffalo.  
Kens, Robert E., Keith's, Indianapolis.  
Kenton (3), Bronx, N. Y. C.  
Kens & Green, Pol's, Scranton, Pa.  
Kens, The Loew's, Hoboken, N. J., 12-14.  
Kesler, Bros., Loew's, Paterson, N. J., 12-14.  
Keough, Edwin, & Co., Pantages', Vancouver, Can.  
Keefe, Zena, & Teal, Pantages', Vancouver, Can.  
Keifer, (2), Toledo, Toledo, Ohio.  
Keifer, Noloy & Platt, Majestic, Houston, Tex.  
Keifer Duo, Majestic, Milwaukee.  
Keenan, Frank, & Co., Orpheum, Stockton, Cal., 12-14.

Kelly & Pollock, Orpheum, Vancouver, Can.  
Keno, Walsh & Melrose, Orpheum, Sioux City, Ia.  
Kent, S. Miller & Co., Orpheum, St. Paul.  
Klein & Rooney, Orpheum, St. Paul.  
Kennedy, Fred, Orpheum, St. Louis.  
Ketar Troupe, Orpheum, St. Louis.

Keller & Wier, Palace, Chicago.

Kierman, Walters & Kierman, Empress, Seattle, Wash.

Kirksmith Sisters, She's, Buffalo.

Klein, Alvin & Nicolson, Keith's, Cincinnati.

Klein Bros., Orpheum, N. Y. C., 12-14.

Klein, Fred, Majestic, Fort Worth, Tex.

Kleffing's Animals, Orpheum, Memphis, Tenn.

Kleffing, (2), Majestic, Milwaukee.

Kleffing, (2), Majestic, Milwaukee.</

# GREETINGS FROM HARRY WILLIAMS

AND HIS HAPPY SONG-WRITING FAMILY

## JEROME AND SCHWARTZ GRANT AND YOUNG

### UNCLE TOM PENFOLD AND BROTHER BILLY CHANDLER

NOT FORGETTING SISTER  
MINNIE BLAUMAN

We are always at home with the grand old welcome for friends and strangers. Drop in and hear our Big Hits  
**SIT DOWN, YOU'RE ROCKING THE BOAT**  
**DON'T BLAME IT ALL ON BROADWAY**

### CUTIE BOY

And the Greatest of all Ballads

### I LOVE YOU JUST LIKE LINCOLN LOVED THE OLD RED, WHITE AND BLUE

And Brother Willie Howard's Tremendous Winter Garden Hit

### ESTHER! STOP THAT TANGO!!

Brother FRANK CLARK is a member of our family and will welcome you at The Randolph Building, Chicago, Ill.  
 Brothers DAVE WOHLMAN, DAVE DRYER, LEW HANDMAN, all members of this family.

### HARRY WILLIAMS MUSIC CO. INC.

154 W. 46th St. Telephone 5692 Bryant New York City

McMahon & Spangler, Bijou, Grand Rapids, Mich.  
 Millers, Juggling, Keith's, Indianapolis.  
 Millman, Bird, Trlo, Grand O. H., Pittsburgh.  
 Millard, Kennedy & Christie, Pantages', Portland, Ore.  
 Morris & De Long Sisters, Orpheum, St. Louis.  
 Morris, Mike, Nicace, Connellsville, Pa., 12-14.  
 Mond & Salle, Empress, Denver.  
 Morrissey & Hackett, Lyric, Indianapolis.  
 Morris, Will, Unique, Minneapolis.  
 Morell's, Beatrice, "Harmony Girls," Princess, St. Louis.  
 Moffet, Clare, Trio, Empress, Winnipeg, Can.  
 Morris, Elida, Shea's, Buffalo.  
 Morton, Eddie & Kitz, Bijou, Grand Rapids, Mich.  
 Moore, Victor & O. Almoners, N. Y. C.  
 Moore & Young, Grand O. H., Pittsburgh.  
 Morton, Ed, Shea's, Toronto, Can.  
 Mori Bro., Keith's, Washington.

### WEBER AND EVANS PRESENT

### MILTON POLLOCK AND CO.

In "Speaking of Father," by GEO. ABE

Followed Open, "Circus," Oakland, Cal.  
 Pollock, Milton & Co., Majestic, Ft. Worth, Tex.  
 "Porch Party, The," Nixon, Phila.  
 Founds, Lorna & Toots, Orpheum, Des Moines.  
 Price & Price, Empress, Los Angeles, Cal.  
 "Priestess of Kam," Pantages', Spokane, Wash.  
 Primrose (4), Majestic, Ft. Worth, Tex.  
 Prim, Polly, Shubert, Bkln., 12-14.  
 Prins, David, Bijou, Denver, Colo.  
 "Punch," The, Bijou, Phila.  
 "Purple Lady, The," Maryland, Baltimore.  
 Queen & King, Happy Hour, Erie, Pa.  
 Quaint Q's (4), Unique, Minneapolis.  
 Quinlan & Richards, Bijou, Bkln., 12-14.  
 Raymond, Lizzie B., Temple, Malden, Mass.; Temple, Lowell, Mass., 12-21.  
 Rayno's Dogs, Bushwick, Bkln.  
 Rival, The, Orpheum, Bkln.; Colonial, N. Y. C., 12-21.  
 Rawls & Von Kaufman, Orpheum, Montreal, Can.; Dominion, Ottawa, Can., 12-21.  
 Raymond & Bain, Pol's, Scranton, Pa.  
 Reed, Claude, Liberty, Winter Garden, N. C., 12-14; Roanoke, Roanoke, Va., 16-18.  
 Regine, Trio, Seattle, Edgewater, Wis., 12-14; O. H., Cambridge, Wash., 12-14.

### JESSIE MORRIS & BEASLEY JACK IN VAUDEVILLE

Montgomery & Healey Sisters, Loew's, Newburgh, N. Y., 12-14.  
 Morette Sister, Pantages', Edmonton, Can.  
 Moanahan, Pantages', Portland, Ore.  
 Moore E. L. & Co., Pantages', Spokane, Wash.  
 Moore, Eddie, Bijou, Boston.  
 Moore & Marion, Bijou, Boston.  
 Morris, Hayes & Mosher, Orpheum, Winnipeg, Can.  
 Morris & Allen, Majestic, Chicago.  
 Morton, Clara, Palace, Chicago.  
 Morton & Glass, Palace, Chicago.  
 Musketeers, Three, Empress, Los Angeles, Cal.  
 Mullane, Frank, Empress, St. Paul.  
 Murphy, Mr. & Mrs. Mark, Forsythe, Atlanta, Ga.  
 Murray's Dogs, Casino, Washington.  
 Musical Misses, Academy, Buffalo.  
 Murphy & Nichols, Orpheum, San Fran., Cal.  
 Muriel & Frances, Orpheum, Sioux City, Ia.  
 Nana, Orpheum, Boston, 12-14.

### JOHNNY NALON

In His BEAUTIFUL ELECTRIC MUSICAL ACT

Nash, Julia & Co., Orpheum, Duluth.  
 "Naked Man, The," Orpheum, Winnipeg, Can.  
 Nester & Dellberg, Empress, Portland, Ore.  
 "Neptune's Garden," Shea's, Toronto, Can.  
 Nelson, Juggling, Shubert, Bkln., 12-14.  
 Newsboy's Sextette, Pantages', Los Angeles, Cal.  
 Nelson & Nelson, Orpheum, Stockton, Cal., 12-14.  
 Nelson, Bill, Bijou, Greenville, S. C.  
 Nichols, Don, Bijou, Greenville, S. C.  
 "Night at the Old Mill, A," Empress, Denver.  
 "Night at the English Music Hall," Hammerstein's, N. Y. C.

Michael Sisters, Hammerstein's, N. Y. C.  
 Mick's Skating Girls, Keith's, Toledo.

Nibbles, Birds, 7th Ave., N. Y. C., 12-14.

"Night in Chinatown, A," Pantages', Portland, Ore.

Nichols, Nellie, Orpheum, Memphis, Tenn.

Nobles, Milton & Dolly, Pantages', Winnipeg, Can.

Nonette, Orpheum, Denver.

Nugent, J. C. & Co., Majestic, Houston, Tex.

O'Kane, Will, & Co., Keith's, Providence.

O'Brien, Bennett & O'Brien, Boulevard, N. Y. C., 12-14.

O'Donnell, C. H. & Co., Forsythe, Atlanta, Ga.

O'Dell, Mandie & Co., Orpheum, Memphis, Tenn.

O'Farrell, The Ringling Bros., Circus.

"Oh, Effie," Shubert, Bkln., 12-14.

Olivette Troubadours, Empress, Winnipeg, Can.

Oliver, Armando Troupe, St. James, Boston, 12-14.

O'Meara, Gliding, Keith's, Providence.

O'Neal & Walmsley, Orpheum, Harrisburg, Pa.

Onsie, Loew's, Toronto, Can.

O'Neill, Nance, & Co., Orpheum, Los Angeles, Cal.

O'Neil, Andie, Orpheum, New Orleans.

Orford's Elephants, Pol's, Scranton, Pa.

Orion Troupe, Loew's, Hoboken, N. J., 12-14.

Orr, Eddie, Columbia, Bkln., 12-14.

Patrick, Francisco & Warren, Empress, Seattle, Wash.

Parkside, The, Pol's, Springfield, Mass.

"Pardon, The," Loew's, Toronto, Can.

Pasta, Milt, Casino, Washington.

Patt & Day, Soddy Sq., Boston.

### GEO. RANDALL & CO.

In the Screamingly Funny Farce  
 'ALL ON ACCOUNT OF A TITLE.'

Rawlton & La Tour, Casino, Washington.  
 Randall, Geo., Bijou, St. Louis.  
 Ray, Eddie & Colonial, Phila.  
 Ray, John & Ella, Orpheum, Duluth.  
 Regan, Alvin W. W., Boston, Boston.  
 Reeder, Orville, Empress, San Diego, Cal.  
 Reed Bros., Pol's, Springfield, Mass.  
 Nelson & Nelson, Orpheum, Stockton, Cal., 12-14.  
 Nelson, Bill, Bijou, Greenville, S. C.  
 "Night at the Old Mill, A," Pantages', Denver.

Nichols, Nellie, Orpheum, Memphis, Tenn.

Nobles, Milton & Dolly, Pantages', Winnipeg, Can.

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THE S. W. BRUNDAGE SHOWS  
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Including all the C. W. Parker Show Property and Interests. Operating as Four Distinct and Separate Companies. The Largest and Most Stupendous Aggregation of Outdoor Attractions and Shows. Traveling with our own separate trains. All Shows equipped with Elaborate Gold and Gilded Fronts, and illuminated by our own Electric Lighting Plants. All Tents and other equipment new and novel. With a complete line of Special Advertising Matter.

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Attractions, Floats for Street Pageants, Festooning Lights for Street Illuminations, Decorations of all characters. Highest class Promoters for Contests and Parades. We solicit correspondence from all committees contemplating any of the above.

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PROFESSIONAL PEOPLE, SHOW MANAGERS AND CONCESSIONAIRES AND OTHERS, ADDRESS CARE OF ANY OF THE ABOVE NAMED SHOWS AT LEAVENWORTH, KANSAS

## CARNIVAL CONVERSATION

By WILLIAM JUDKINS HEWITT,  
("Red Onion.")

THE NEW YORK CLIPPER is sixty-one years old to-day. Look it over from cover to cover and tell us what you think of it.

TO ALL IN THE CARNIVAL BUSINESS.—Answer the call promptly.

THESE will probably be a greater gathering of carnival managers and general agents at the Auditorium Hotel, Chicago, Feb. 18 and 19, to attend the fair managers meeting than there was at the Sherman House, in the same city, last December. There are very few open dates, so why the excitement?

A "CHUM" is sometimes the man that everybody talks about.

THE LACHMAN CARNIVAL spent Sunday and Monday, Feb. 1 and 2, in San Antonio, en route from Boerne to Pearsall, Tex.

JAY W. COGHLAN will have an autodrome with the C. A. Wortham Carnival this season, opening in Denville, Ill.



ALICE MELVILLE  
(Mrs. Earl D. Strout),  
In the role of Pharaoh's Daughter.

GEORGE C. JOHNSON.—Manning B. Pletz says that you evidently have the writit in your left hand, and he is sorry to hear it. George C., of those letters you were going to write.

OSCAR C. NOBLE.—Are you going to be with a circus this season? Oscar C. Johnny Jones wants to hear from you.

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MANNING B. PLETZ,  
"Midway Bert."

SAN ANTONIO is spending half a million dollars on street improvements, and the work is going on right now. That should help the San Jacinto celebration wonderfully. Local conditions have a lot to do with the success of celebrations.

THE secret is out. Irene White, the diving girl, is Hazel "Nuts." She rather likes it. Irene has been in San Antonio for some

weeks playing musical comedy. Minnie is the wife of a band musician that plays an instrument in the shape of a cornet. Crystal is in Houston, Tex., watching her husband ride a motor-cycle. Good-bye, Hazel "Nuts," Minnie and Crystal. You know, now are you satisfied?

CHARLES McDONALD.—Where were you when the picture was taken? How is every thing going with the Mozelie Carnival? Regards to all the St. Louis "bunch."

MANAGERS.—Be sure and have everything ready in time for your opening date. Of course it was never very different.

W. B. WEDGE has one of those watches like you get at "carnival stores." W. B. broke the crystal on it the other day and took it to a jeweler, and the jeweler said I can't fix it, you will have to take it to a glazier.

H. WILLEN is the general agent for the Tropical Amusement Company. If you don't believe he is general agent just look over that route of his. H. Wilen, we think, is going to be in advance of the K. G. Barkoot World's Greatest Carnival this season.

F. H. SCOTT says that a good general agent and a manager that knows his business can operate a carnival successfully. F. H. modestly admits that he is a manager. F. H., that "bunch" is a warm one, all right, but we think that the others can take care of themselves all right.

GENERAL AGENTS.—Don't overlook the Human Societies as auxiliaries.

JOE BADARACCO, who has been in Austin, Tex., for the past four weeks, at his home, was in San Antonio last week.

BILLY BOZELL.—It looks like that show you are going to have with C. A. Wortham is going to be one of those stupendous productions we hear so much about.

HARRY TRIMBLE says Jolly Dixie, the fat girl, weighs 448 pounds. Harry, that statement carries considerable weight.

GEORGE W. FAIRLEY was in San Diego, Cal., last week. George W. said he saw Joe Conley, L. B. Brown, James M. Hathaway, Sam C. Haller, Foley and Burke and a few others in San Francisco, while on his way back from Seattle.

TO ALL CARNIVAL FOLLOWERS.—This is season 1914. Try and do better than you did last season in every particular.

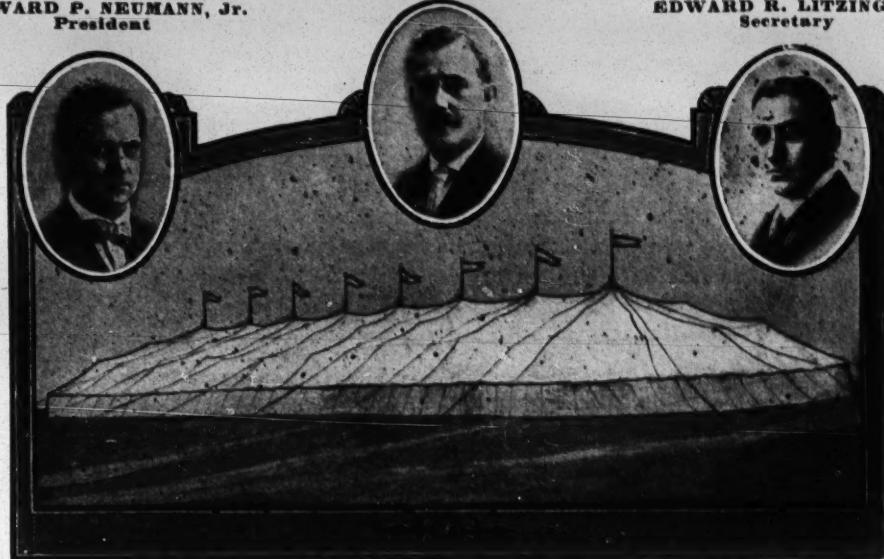
W. DAVID COHN says: "Mr. General Agent, if you don't like your position, don't worry. Some one will soon have it."

R. L. CARROLL says that it is far better at times to sell than to buy. Especially a Winter carnival.

SIDNEY WIRE.—The carnival world wants to know if you are coming back this season as press agent or manager of your own carnival. Sidney, come back any way you like. Pleased to have you on the dear old Midway.

G. A. LYONS will have his La Zoria musical comedy with the Tom W. Allen All Star Fashion Plate Carnival this season. He will carry four principals and ten chorus girls.

## United States Tent &amp; Awning Co.

WALTER F. DRIVER  
Vice Pres. and Treas.EDWARD P. NEUMANN, Jr.  
PresidentEDWARD R. LITZINGER  
Secretary

225-231 North Desplaines Street

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**C. W. PARKER**  
World's Largest Manufacturer of Amusement Devices  
LEAVENWORTH, KAN., U. S. A.

Charles H.—We wish to thank you for the many kind things said about THE NEW YORK CLIPPER. A PRODUCE market report.—"Onions" will be plentiful this season.

FRANK LEONARD writes from Chicago, under recent date, that he had a billiard hall in Chicago this Winter, and that he had a lot of customers, but didn't make much money. Frank says that the Chicago "Que" Chalkers is increasing in membership daily.

WARREN H. RICE JR. now has a little baby sister. Born to Mr. and Mrs. W. H. Rice, in Chicago, Jan. 27, a girl.

BORBY KANE, W. M. Mosley, Homer V. Jones, C. A. Wortham, J. B. Warren, J. C. McCahey, Con T. Kennedy, T. W. Allen, E. G. Talbott, W. H. Rice, Harry R. Parker, Doc Allman, Ed. Evans, S. W. Brundage and Sidney Wire, people are talking about you.

P. J. SNELL (Texas Bud) closed with the J. G. Miller Circus, at Harlingen, Tex., Saturday, Jan. 31. All of the Wild West equipment and stock will spend the rest of the Winter in the opening of the new show season at McAllen, Tex. Bud passed through San Antonio Thursday, Jan. 29, en route to Fort Worth, Tex., in the interest of some big deals in cattle. We expect to hear of him being in Mexico shortly. Whoever his Wild West goes with this season will be announced in this column, at an early date.

MRS. ELENCHÉ MARTIN is gradually recovering from her recent illness, which confined her to a hospital in San Antonio.

TONY SPRING will leave San Antonio shortly for Brownsville, Tex. Tony has recovered from an operator which necessitated the removal of his left eye.

MANNING B. PLATE and L. O. Beckwith are planning a society circus, to be located on the Coliseum Ground, San Antonio. Two under the auspices of the Daughters of the Republic, or Shriners, at an early date.

Saw a headline in a newspaper the other day which read: "Battle between life and death." Red Onion sat up all night trying to figure out what there is between life and death. Help, help, help.

W. N. DAVID COHEN passed through Kansas City last week. The report on his room at the hotel was B. N. U. Ask him, yourself.

HERBERT A. KLINE tells us that in the early days of his career as a carnival manager that he leased a number of cars from the Arms Palace Horse Car Company, on the side of which the

FELIX WEHRLE has been spending the Winter in San Antonio.

J. B. RHODES is still in the carnival game. No sir, this is not a Sears Roebuck carnival. He is, of course, still in his interest in his carnival, which played Glimer, Tex., recently. He is now making Quincy, Ill., his Winter quarters, from which point he will probably organize for the coming season.

J. CANNON, Steve A. Woods, Frank J. Noethen, O. H. Johns, James J. Haggerty, George D. N. Hennessy, Sanford Billings, G. C. Montgomery, Peter Johnson, Lillian Cooke, Chubby Whitney, George E. Hamilton, Walter G. Van Horn, Chas. G. Kilpatrick, George Harmon and S. N. Holman. EUGENE P. MCKENNA says he wasn't that way at all. The bally-hoo stage was too small is the reason that he fell off of it.



COL. CHARLES W. PARKER, The Carnival King,  
Watching his five big attractions.

MILT S. MOONEY can get out as fine a program for a celebration as you ever saw. The one that he got out for the San Jacinto Celebration, "Battle of Flowers," several seasons ago, was a work of art.

THE CALLIPS used to be a regular organization that put on annual celebrations several years ago in Dallas, Tex., something after the style of the New Orleans Mardi Gras. The Callips became defunct in 1907 we are told. Wonder if they will revive it soon?

JULIE KASPER has a wine cellar in town City. In. He has the key in his pocket. Julie is in San Antonio, so you agents don't be bothered about going to look for her. She is in the expectation of breaking out of his wine bottles.

BULLIONS OF INDEPENDENT SHOWS—Do you know that the name of your attraction has much to do with the success. Get a name that the public can remember, and one that's easy for the talker to pronounce. Alme, Nomia, Amaza, Caddie, Aurora, Miracie, Zora, names like these. Get down off that ladder.

THE CALLIPS is the man to see when you go to Peoria, Ill.

DAVID LACHMAN says: "A round lot is not on the square. Joke. Please laugh.

WILLIAM DIER, the animal show man, you are hereby notified to speak for publication. Regards to Edithene La Rose.

OL. HUNTER, the talker, says that he has not decided just exactly where he will land at the opening of the season.

F. G. WALLACE, the bandmaster, who is now with Morelock & Watson's Minstrels, spent Sunday, Feb. 1, in San Antonio.

MUCH Winter, early Spring, long season ahead, thirty weeks at least. All bill season 1914. Let me get ready. Let us know where you open, and send in your route each week.

JULE CASPER and W. F. PALMER are framing up a big show to go with one of the big carnivals, but they won't tell us what it is. We'll find out soon.

WALTER K. SIRBLEY promises us the most novel water circus ever seen in America. You know who he is with and how he does things.

MRS. JOHN EDMOND has recovered from her recent illness. Edithene again.

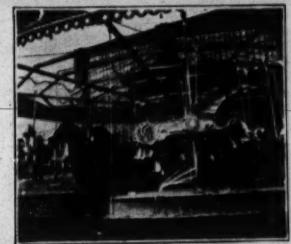
O. H. JOHNS—Where are you in Winter quarters with your Glass Show?

CONSISTENCY of some talkers?—Come in out of the rain. It is snowing.

FRANK J. NOETHEN—Why so quiet? We haven't seen your name in print for ever so long.

GEORGE W. FAIRLEY arrived in San Antonio, Sunday, Feb. 1, from his Pacific Coast trip with Los Angeles and El Paso. George W. says that he saw the following "lunch" in Los Angeles: W. W. Kirby, Sky Clark, Herbert Snow, W. K. Hix, Essie Fay, "Big" Ott and Joa. Edwards. They are all talking millions.

RED ONION wants to hear from J. C. Snyder, T.



## WANTED! SEASON 1914 WANTED! LACHMAN GREATER SHOWS

For season covering the best Fairs in Texas and Oklahoma. New and Novel Shows and Attractions of every description. Clean and attractive Concessions. Positively no graft tolerated. Address all communications

**D. LACHMAN, Gunter Hotel, San Antonio, Tex.**

These Shows will all exhibit in connection with the celebration at Laredo Tex., Feb. 14 to 22, and San Antonio Flower Carnival, April 30 to 25.

MANAGERS—What do you want to have in your show? Financial men about Northwestern Canada for? Financial men up there are not so good just now.

RED ONION wishes to thank everyone, individually and collectively, in the carnival world, for their loyalty and support, and for the promptness with which they reply to all requests. Be sure to get next week's issue of THE NEW YORK CLIPPER, dated Feb. 21. Big Onion, you have done your work in the wish of Red Onion.

ALL mail and telegrams for William Jenkins Hewitt (Red Onion) address care New York CLIPPER, 47 West Twenty-eighth Street, New York City, until further notice.

**FOR SALE FOR PARADES, Giants, 9 feet high, vis. Drums Majors, Maggie Murphy, Uncle Sam, Topsy, Policeman, Watermelon Gal, Horse and Elephant Heads, Big Dog; 2 Man Horse, Pro Giraffe, Lion, Donkey, Elephant. Props Made to Order. E. WALKER, 309 W. 39th St., N. Y.**

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### CARNIVAL BAND TROUBLES.

BY W. B. WEDGE.

Why the misunderstanding and dissatisfaction among managers, band leaders and band musicians?

The causes as I see them, and what could be done to better conditions I will try to set forth.

To begin with allow me to say that I am not exactly what you would call a band musician, playing the instruments that I do (piano and calliope), but have always served under the bandmaster, received orders from him, shared the same sleeping accommodations and board, and associated with the band in many ways, for the past few years. Therefore, allow me to give the causes as I see them, having become acquainted with them in the above way. Try and place yourself in the musician's position, and think over the following causes.

Irregular pay-days, poor sleeping accommodations, poor board, poor band leader, unnecessary calls, disrespect and disregard of the leader for his men, disregard and disrespect of the musician for his leader, partiality shown and favors done some members of the band, and not to others; criticizing weaker members of the band by the leader or other members; allowing any member of the band to mislead another, keeping "souks," "boozers," "drunkards," "necks," "bums," "chasers," "trouble makers," or "disgorgers" in the band; leader failing to give a new man a thorough try-out; leader calling his men down in public; cutting the number of musicians in the band without proper notice; taking musicians to foreign countries and discharging them; mixing foreigners with American musicians; an individual member of the band failing to obey all rules, regulations and orders given him by his leader; musicians misrepresenting themselves; cheap uniforms (never in neat-looking wearing condition), and the leader feeling or showing his importance in the presence of his men. Of course there may be many other reasons, but the above are the ones that appeal the strongest to me.

The following questions might be asked and answered for the managers' side of the situation. Why does he (the manager) carry a band? What kind of a band should he have, or try to have? Why? Having selected his bandmaster, and he (the bandmaster) having organized as good a band as possible, what should the manager do in order to keep his men together and receive the best services from them?

In the first place, the manager carries the band for advertising purposes, and to put life and vitality into the shows. Then the band should be composed of men of good character, as well as of musical ability, for the simple reason that not only the kind of music they play and their musical ability, but their actions, also, while in public are noticed. For whatever impression the band makes the public in general regard it as a good specimen of what the show is. Every manager knows, or should know, that a good band is one of the best advertisers that he can have, so why not have gentlemen at the same time? I am not preaching for a "Sunday school band" or anything of the kind, but why can't there be just as gentlemanly a "bunch" of people in every branch of the show business as in any other? Why have bawlers, chasers, rowdies and the lower classes of men?

The manager, after the man he has selected as leader has organized a band to the best of his ability, should provide his men with clean, neat, and well kept sleeping accommodations, good board, send him his pay days as regular as possible (the musician is out for the money just the same as the manager), show some respect and have some feeling for his men, and he will, beyond the question of a doubt, be well repaid for it by all members of the band.

It might be well to say right here that the manager should give the leader full charge and control of the band, which very often is not done; and another thing, try and organize a band with the number of men that you think that you will be able to carry the entire season. Don't cut the men down after a few weeks, and then later try and get them back to a certain number for a few engagements. That makes work for the leader. Please do not think that I am dictating what a manager should do, as I know he himself cannot tell exactly, as the amount of business done and the success of the season has lot to do with it. Just use a little reason, common sense and a little judgment. Remember, musicians are human and are sensitive to certain things, just the same as anybody else.

Next comes the bandmaster, and up to him is much of the success of the band. It is up to him to get the confidence of his men, get the best work from them, so that their services are of the most value to the manager. And in my estimation, the following is a very good way to do so:

Be firm with all. Have all rules, regulations and orders strictly obeyed. Be always business with the men while working. Be friendly and sociable with the men when not working. Be polite and associate with them a little. Don't feel too much above your men, as there might be some one in the band that is just as good a musician as you are, and just as capable of directing as you are. (This might be a case for argument right here). Some leaders say that when they place themselves on a level with their men they lose control of them. I can't see it that way so long as they are strictly business.

See that all complaints justly made are attended to at once. I will say here that I know of a case that happened one season where I was working, where all of the musicians were complaining of the board they were receiving, and of the sleeping accommodations, and the leader didn't seem to stick by his men strong enough to have things bettered much. In this case he may have gone to the manager and stated the case, and the manager said, "well, if they don't like it they can do something else," which is often the case. It is not always the leader's fault,

W. B. WEDGE.

Here we might say something about the unnecessary calls. How often do you have a call for a free act, and something at will say, "A. P. M., and if the afternoon crowd is not large enough at that time, you will wait till 5 or 5:30 P. M., keeping the men hanging around. It is true that the time of the bandmen, for certain hours belonging to the management, if working, or not, should be on the lot, but even at that, why not have system and business to things? If you have a call for anything at a certain time, have it at that time, and your men will know what to expect. This is one great reason that the men soon begin to pay no attention to calls for free acts, rehearsals, concerts, parades, etc. One time they are at the appointed hour, and the next time they are not.

Now let us see what the individual musician can do to help his leader have and maintain the best band possible, keep harmony among the men, and he himself be worth all that he is receiving for his services.

First, you might say that he must be able to handle the music given him, to be satisfied of the leader. Be a gentleman at all times, and obey all orders and rules strictly. Then, on the other hand, if you (the individual musician) are dissatisfied with the board you are receiving, sleeping accommodations, salary, think that you are doing too much work for the salary received, work too hard, hours too long, think that the leader is not dealing square with you, that you are not doing as well, or getting as good treatment as you did on some other job that you were at one time, or just left, and can better yourself, and a hundred other reasons, just simply put in your resignation, and get away, and don't start trouble (when everybody else is satisfied) and you are the only one kicking, or squawking.

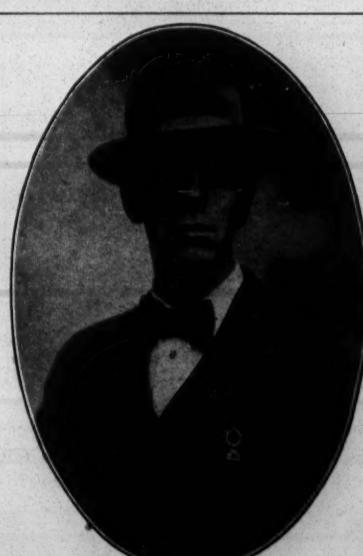
Having discussed this subject as I see it, from the three sides of the question, and having tried to make myself understood, without taking up too much space, I trust that I have said something that will cause all of us to do a little thinking, and see what we can do to better things.

Let us have good bands, composed of gentlemen, harmony and good feeling between managers, bandmasters, and band musicians, and see if the result will not be for the better of all concerned.



PAUL HUNTER,  
Known as the Concession King of Texas.

were letters A. P. H. C. Co., and one morning at a town in Canada, he was awakened by some small boys, who were having an argument as to what the letters A. P. H. C. meant. Finally, one of the boys, who appeared to be determined to win his argument, decided that the letters stood for, and meant, A. Poor Hungry Carnival Company. Herbert A. said, I gave that boy a week's pass to everything.



DANA THOMPSON.

NINA SMITH—What musical comedy are you going to star with this season? Nina is a very great help around any show, as she has never been known to run away from work. She has been known to help the canvas men to put up canvas storm. She can, can she? Well, well, I'll let that she does. Not if Nina knows it, you went.

T. J. CANNON—What are your plans for the season? General agent or the Big Thing? Sly old fox, you say something.

## FAIRS AND EXPOSITIONS OF THE PAST AND PRESENT.

BY ETHEL ROBINSON.

The casual observer and the person not thoroughly acquainted, which, of course, includes the generous outpouring of American idea of the great growth, development and advancement of this distinctly American institution. A fair is the most difficult and trying angle of the show business, comprising, as it does, so many different branches, such as agriculture, horticulture, live stock, poultry, mechanical devices and implements, horses, horse racing, and last, and perhaps most important, the circus business.

The latter takes a most important position in the success of fairs and expositions through the great development in the varied entertainments provided which is according to the size of the fair and its location. It is indeed surprising how scrupulous and careful fair authorities are in the selection of desirable free attractions, and how familiar they have become with the worth and value of acts, through years of diligent search for novelties of all kinds, and that they recognise the fact that it is not the amount paid for an attraction that always determines its value. On the contrary it oftentimes occurs that the lowest priced act proves to be the most desirable and the most novel.



ETHEL ROBINSON.

So discriminating have the larger fairs and expositions become, that the markets of the world are searched for features and unusual stunts of all kinds, and this is particularly the case in the larger cities, where there are large vaudeville theatres located, presenting a changed program of choice vaudeville artists each week. In such instances great care must be taken to avoid showing, on a fair ground, what has perhaps been repeatedly shown in a local theatre. Another noticeable feature of the fair business is the general ignorance displayed by showmen in general. There are really so very few theatrical managers of experience who have any idea or conception of the nature of an entertainment that would be desirable for out-door purposes for the latter day fairs and expositions of importance.

The American Association of Fairs and Expositions is a particularly comprehensive body of the most important and most experienced managers of State fairs and expositions, men who have devoted years to the development and improvement of agricultural pursuits and the legitimatizing of the racing game, and also the encouragement of the breeding and exhibitions of cattle and horses. Of late also have been included the baby show, in which unusual interest has been taken by the army of proud mothers who vie with one another as to the possession of the most perfect infant.

The meetings of this National Association have assumed such great importance, by virtue of the learned discussions on everything pertaining to the fair and exposition business. In turn, the county and street fairs in the various States have also been associated together, and they also have their regular meetings for discussions and the arbitration of the many questions that arise for adoption and decision. The fair and exposition business really is a huge comprehensive project, and from these occasions the educational advantages are, each year, proving to be of inestimable value.

Aside from the professional artists that are engaged, the fairs generally, both county and State, are encouraging local aspirants of every kind to seek recognition, and the proper enthusiasm and encouragement in any branch, whether it be local juvenile brass bands, contingents of boy scouts, juvenile agriculturists and horse trainers, and in certain localities, the Indian schools and reservations have been creditably represented.

Of course, one of the most interesting angles of the larger fairs is the horse show, where the prized stock is paraded and premiums voted for. The selection of grandstand free attractions is conceded to be one of the most trying and most important features of the fair secretary or manager's duties.

In this connection the largest and most important booking offices publish annually, handsome and expensive catalogues in which are beautifully illustrated and carefully described, the series of novelties and attractions that each have to offer. These catalogues are invariably artistic, and they have been selected especially for their suitability for out-door exhibition purposes. As has been said before, it is not always what is paid for attractions, but it is distinctly the care in selecting and the source from which it is obtained, the office through which it is booked, and as to that office been depended upon to fulfill the letter what is contracted for.

The markets of the world are searched for the most expensive animal trainers, distinguished riding acts, fearless aerialists, seemingly impossible acrobatic and gymnastic feats, noted equilibrists, and nearly every nationality is called upon to furnish the most skilled in these various lines. Arabs, Egyptians, Italians, Germans, Russians, French, Spanish, Mexicans, Chinese, Japanese, are a few of the most important that have contributed their skillful display to appreciative American audiences.

In the earlier days the stabling accommodations and buildings on fair grounds were of the most primitive kind, rough, uncouth, cheap structures that simply were supposed to serve the purpose as some light protection against the elements. Now, however, by reason of the wonderful progress made, buildings of great architectural beauty and design of steel, concrete, brick and sometimes granite construction, each particularly adapted for the purpose intended, more

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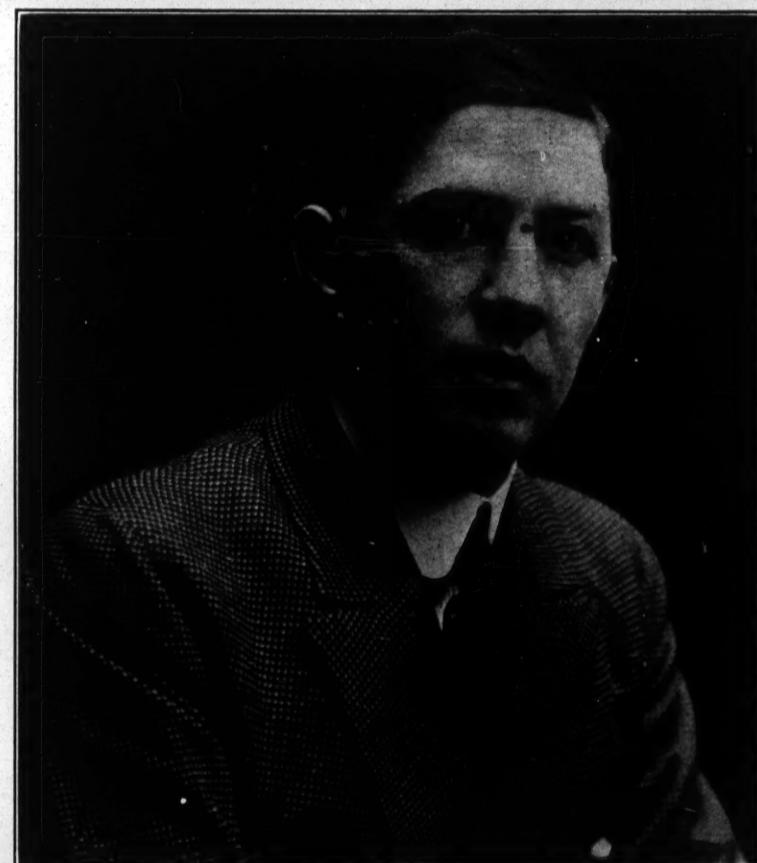
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W. M. MOSELEY.

Mr. Moseley is well known as a promoter. The season of 1902 he served for Morris & Berger Carnival Co. During the Winter of 1902-3 he was secretary for the Oriental Carnival Co., under the management of K. G. Barkoot, his first adventure into the carnival business. In the Spring of 1903 he again affiliated himself with the Morris & Berger Carnival Co., as a promoter, and remained with them until the latter part of the season after which he organized a vaudeville show of his own, known as "The Girl in Red," which was very successful, during the Fall of 1903 and the Winter of 1903-4. The season of 1904 he was with the Mundy Shows until they played the exhibition in Winnipeg. Owing to the fact that he had a good proposition to take charge of the "Palace of Dreams," at the St. Louis Exposition, he severed his connections with the Mundy Shows

and took charge of the aforementioned attraction, and before the close of the exposition, received a profit for the stockholders. The season of 1905 he managed the "Train Robbery" and vaudeville show with Ferari Bros. Carnival Co. Winter of 1905-6 he was the general agent for the Jack Hampton Shows, Spring and Summer of 1906 he had all the concessions in Put-in-Bay, O. In addition to owning and controlling these concessions, he managed and booked a carnival organization for the St. Louis Fair, Al Andrews, that toured the Upper Peninsula. The Winter of 1906-7 he spent in Cuba selling diamonds. The Spring of 1907 he joined the Great Parker Shows, at Brunswick, Ga., under the management of Con T. Kennedy, and remained with them for the past seven seasons, serving in several different capacities. Season of 1914 will find him with the Rice & Dore Shows as a promoter.

particularly the building or pavilion devoted to the horse show, which are distinctly the social event of the meeting.

Graffiti of steel, concrete and brick construction with a seating capacity, in some instances, up to twenty-five thousand, are to be found, and the large amounts of money invested in buildings of every kind are a great credit to their promoters, and will stand as a living monument to their untiring efforts in the encouragement and advancement of the locality in which they are situated.

While the fair season extends over a period of fifteen weeks at most, preparations for the furnishing of amusements and free

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No particular section of our broad and prosperous country can be found but that fairs of all kinds, from the largest to the smallest, are held, with attendance varying from twenty thousand to eight hundred thousand. The fair and exposition has developed into one of America's most important institutions.

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## BURLESQUE TITLES.

In the matter of titles for burlesque shows, it is but a matter of natural consequences that along with the changes in the nature of shows there should be a corresponding change in titles. Very few of the former well-known names which served well, and which would probably answer as well as any of the names that are used now, are actually in use.

The old style names were generally those of some well-known female star, but of the forty-four shows now on both wheels, but six bear the names of the last leading stars of the day. But very few of the former well-known names which served well, and which would probably answer as well as any of the names that are used now, are actually in use.

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The pretailing style seems to run to titles denoting some place or personality, usually linked with sport, pleasure, or "class," that is, with "Gala," "Ballet," "Burlesque," "Drama," "Beauty," "Pleasure," "Orlando," "High Life," "Honey," "Monte Carlo," "Mischief," "Mirth," "Paris," "Queens," "Cabaret," "Rector," "Stars," "Tango," "American," "Youth," "Jubilee," "Bon Ton," "College," "Crackerjacks," "Dreamland," "Gay New York," "Gay White Way," "Stairland," "Hollywood," "Glimmer," "Gentry," "Loverland," "Home Moon," "Liberty," "Loverland," "Frolic," "Roseland," "Koopy Posey," "Social," "Taxi," "Trocadero" and "Vanity Fair" enter so largely in the programs of the wheel houses.

The "Bowery" seems to have lost some of its romance and attractiveness, especially for pieces out of New York, and is giving a new name to the title for one of their shows. The "Crackerjacks" is also good enough to be held over, and Jack Singer clings to the "Behman Show," under which title he established his attraction.

The former idea of having the same show repeat at a house four or six times during a season, with good results, would be a way out of date, through the public's growing becoming accustomed to seeing a new bill each week. This is shown by the fact that most of the Progressive shows are changing their titles for the second trip over their wheel, and the Columbia wheel shows also have been known to employ other titles when playing a preliminary or supplementary week at a house, which they would visit during the regular season.

The old style shows like May Howard's, Harry Morris', and Ned W. O'Brien's, the City Club, the Lily Clay, the Rose Hill, the French Folly, the London Belles, and other shows of the early nineties were welcomed each time they repeated, and a change of title was never considered.

But then there were only comparatively few shows of the burlesque order, and quite a few of the straight variety shows, while the list of houses was also limited. The Peoples', St. Louis; the Old Howard, Boston; Smith's Opera House, Grand Rapids, Mich.; the Adelphi, Buffalo; Comique, Washington; the Grand Central, Philadelphia; the Comique, Providence; Standard, St. Louis; Pence Opera House, Minneapolis; Alhambra, St. Louis; Olympic, Philadelphia; Park, Detroit; Levantine, Albany; Opera House, Newark, N. J.; Grand Central, New York; Comique, Baltimore; Comique, Minneapolis; Windsor, Kansas; Buckingham, Louisville, and the Academy, Pittsburgh.

The old, original Rents-Santley title was changed from "Mine Bent Minstrels," and was the first of any American burlesque shows originated by M. R. Leavitt. The Rich and Richardson Sisters' Co., Poly-Daly's Burlesques, Little Vic's Minstrels, Ada Teeman's Minstrels, Harry Armstrong's Minstrels, Sam B. Sanford's Blondes and Brunettes, Ada Kennedy's African Blondes, W. B. Reynold's Female Minstrels, and the Villa and Miner's Burlesques were all named after individuals, as was Melinda Nagle's Blondes. Other titles of this time were: 1875—"Around the Clock"; 1876—"Oliver's Law"; 1877—"A Loft"; 1878—"British Blondes"; May Fiske's "British Blondes"; 1880—"Diddon's Co. (organized in 1883); "Adamless Eden"; Lillie Hall's Co., Mine, Girard-Geyer's English Novelty Co., Ed. Keadull's Lady Mastodons, Ada Richmond's Co., May Fiske's Co., Lida Gardner's Co., Reilly and Woods, May Adams' Chinese Minstrels, Martine's Metropolitan Burlesques, Mabel Russell's Burlesques, Webster's Co., Tony Denier's Burlesque Specialty Co., Lillie Hall and Fanny Bloodgood's Co., Emily Soldene's, the Night Hawks, the Circle Burlesques, S. G. Greaves' Burlesques, Emily Zola's Parisian Beauties, Louise Dempsey's Co., London Gaely Girls, Lester and Williams' "Me and Jacob" Co., "French Folly," 1891—Mabel Snow, "Nubbel" French Burlesques, Valeria Burlesques, the Watson Sisters' Co., Ida Burlesques, May Postelle's Co., Violet Mascotte's Burlesques, the Roulette Club Co., and the Equestrian Burlesques.

1892—The May Russell Co., Harry Sefton and Billy B. Watson's Co., the Early Birds, the Black Crooks' Jack's Forty Thieves, Ada Dixon's Co., Alice Evans' Co., the Busy Bees, the London Sports, the Marie Sanger Co., Henry's English Swells, Williams' Big Folly Co., and Helen Russell's Co.

1893—The London Belles, Rice & Barton's Razzle Dazzle Co., C. W. Williams' Show, the American Folly Co., Harry Sefton's Co., Mabel Snow, "Nubbel" French Burlesques, Valeria Burlesques, the Watson Sisters' Co., Ida Burlesques, May Postelle's Co., Violet Mascotte's Burlesques, the Roulette Club Co., and the Equestrian Burlesques.

1894—The May Russell Co., Harry Sefton and Billy B. Watson's Co., the Early Birds, the Black Crooks' Jack's Forty Thieves, Ada Dixon's Co., Alice Evans' Co., the Busy Bees, the London Sports, the Marie Sanger Co., Henry's English Swells, Williams' Big Folly Co., and Helen Russell's Co.

1895—Fannie Hill Co., Flynn & Sheridan's Big Sensation, Isham's Octroons, the Bohemians, Washburn Sisters' Last Sensation, the Morris & Woodhull's Twentieth Century Maids, Jack's Bull-fighters, Rice & Barton's Big Gaely Co.

1896—Irwin Bros. Co., Oppenheimer's Zero Co., Lawrence Weber's Olympia, Hill's Vanity Fair Co.

1897—Al Reeves' Co., Jack's Orange Blossoms, the Mountain Range Co., the Black Park, Troubadour, the Orientals, the Manhattan, the White Elephants, Zittel's English Frolies, the Merry Widows, the City Girls, Little Egypt Co., Monte Carlo Girls, Roof Garden Burlesques, Cherry Sisters Co., Dalay Bell Co., Venetian Burlesques, the Americans, the Knickerbockers, the Parisian Widows, the Broadway Burlesques, Miss New York Jr., Scrubner's Columbia Burlesques, the Merry Widows, the Star Masseuses, Weber's Co., Field's Vaudeville Club, Ideal Troubadours, Gayety Manhattan, South Before the War, Gay Girls of Gotham, Ann's Merry Monarchs, Jack's Tenderloiners, the Ramblers' Club.

1898—The High Rollers, European Sensation, Jacobs & Comstock's Butterly Burlesques, Royal's, Gay Morning Glories, Tammany Tigers, Jack Faust's Metropolitans, Sporty Widows, Australian Beauties, Majestics, Tuxedo Club, Utica's Innocent Maids.

1899—Little Magnet Co., Carr's Indian Maidens, Jolly Grass Widows, Victoria's, Bissell's Fads and Follies, "Wine, Woman and Song."

1900—Satrapas' Chips, French Beauties, French Maids, Imperial Broadway Girls, Dainty Paris, Kings and Queens, Vagabonds, Ramblers, New York Girls, the Dewey Burlesques, Teaderlions Hot Air Club, Robin Hood's, Wise Girls, Irish Rough Riders.

1901—Fifth Avenue, Babe Brown's, Cadet Girls, Fantans, Floradoras, Jolly Pulles, Belle of Paris, New York Belles, New York Stars, World Beaters, Harry Bryant's Co., Brigadiers, Topsy Turvys, Jack Sydell's Slaves of the Opium, Devil's Daughter, Transatlantics, Innocent Beauties, Belle Gordon Beauties, Innocent Beauties, Fledgling Stars, Oliver's Blossoms, Kentucky Belles, Blue Ribbon Girls, Bowery Masquerades, Merry Makers, Empires.

1904—Mormon Queens, Jack Singer's Yankee Doodie Girls.

1905—Colonial Belles, Broadway Gaely Girls, High School Girls, New Century Girls, Washington Society Girls, Jolly Girls, New York Stars, New York Stars, Vassar Girls, Alcazar Beauties, Jerry Lillian, Avenue Girls, Baltimore Beauties, California Girls.

1906—Champagne Girls, Nightingales, Paris by Night, White Hussars.

1907—Cozy Girls, Rollickers, Strolling Players, Gay Torerors, Pat White's Gaely Girls, Mardi Gras Beauties.

1908—The Ducklings, Serenaders, Scrubner's Boys' Show, Fribolition of 1918, Uncle Sam's Belles, Sam Devere Show, Tiger Lillies, Dainty Dames, Brigadiers, Lady Buccaneers, Queen of the Jardin de Paris, Big Review, Rialto Rounders, Fashion Plates, Town Talk, Umpires, Jardin de Paris Girls, Star Show Girls, Gibson Girls, Merry Whirl, Follies of New York, Frolicsome Lamb, Big Review, etc.

In the last few years a number of new titles have been assumed and dropped by different managers, and no doubt the coming season will see a new crop of titles, contemporary with new fads and follies.

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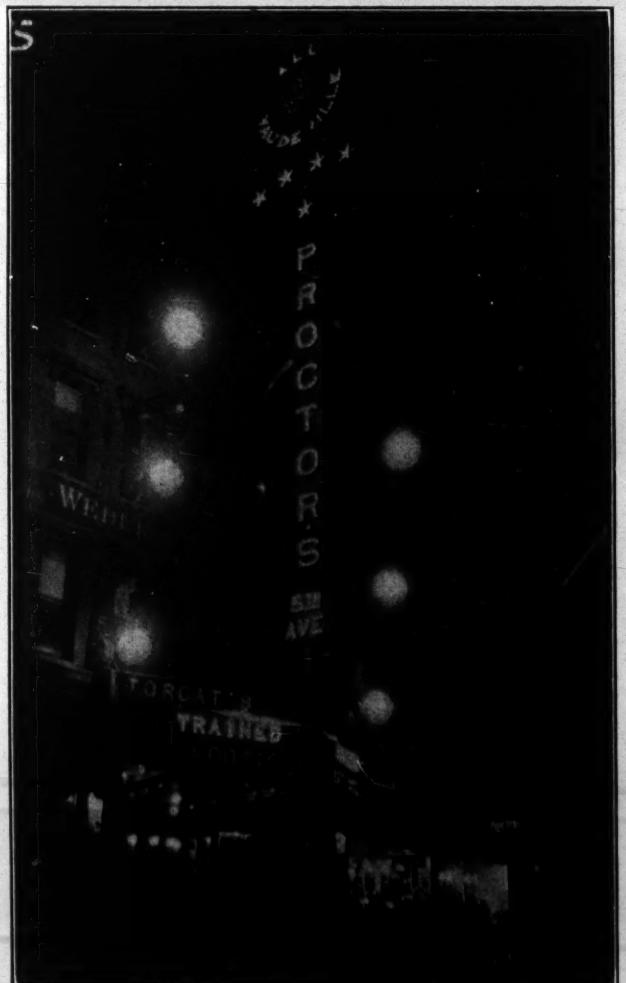
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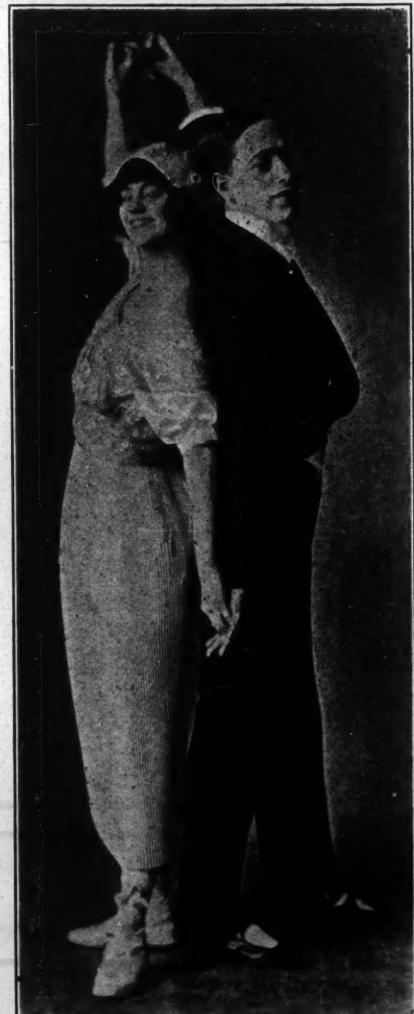
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THE ROSE THAT MADE ME HAPPY IS THE ROSE THAT MADE ME SAD.

YOU ARE THE STAR OF MY LIFE, DEAR.

HE'S BROKEN HER HEART AS HE BROKE HER TOYS.

'NEATH THE OLD PALMETTO TREE.

SWINGING TOGETHER.

OH! YOU MONKEY.

ON THE OLD MONONCAHEDA.

THAT DREAMY STREAM.

SWEET ORANGE BLOSSOMS.

WHEN THE MOON BEAMS MILDLY TINTS THE TWILIGHT AFTER GLOW.

WHEN BABY'S IN HER BED.

THE GOOD OLD U. S. A.

SHE IS WAITING TO WELCOME ME.

WE SOME DAY SHALL MEET AGAIN.

COONS, COONS, PLEASE GO AWAY.

IN THE SHADOW OF THE STREAM.

GIVE ME SOME OF THAT GOODY, GOODY LOVING LOVE.

QUEEN OF MY DREAMS.

SCENES OF CHILDHOOD DAYS.

IF YOU CARED NO MORE FOR ME.

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FRANCIS BYRNE has been engaged by the New  
Era Producing Co. for a role in "The Rule of  
Three," which opens the Harris Theatre, New  
York, Feb. 16.JOSEPH KILGOUR opens with "Along Came  
Ruth," O'VILLE HARROLD appeared at the Century  
Opera House, Sunday, Feb. 1.

## OUR AUSTRALIAN LETTER.

BY FRED E. DIAMOND.

## SYDNEY.

HER MAJESTY'S (J. C. Williamson, Ltd.)—Since the re-appearance of Quinlan's Grand Opera Co. some two months ago, their long string of successes have been phenomenal, and they have given the music and dancing a new life. The operas given were: "Il Trovatore," "Samson and Delilah," "The Barber of Seville," "Traviata," "The Girl of the Golden West," "The Prodigal Son," and "Faust." Last night, "La Tosca" successfully courted a crowded audience, proving that Sydney had not tired of grand opera as submitted by the Quinlan Co. for the last appearance of the piece. The "Lone-gram" will be staged.

CHARM (J. C. Williamson, Ltd.)—Twelve weeks of excellent business has failed to show any depreciation in the audiences at this theatre. "Within the Law" is undoubtedly one of the best paying pieces that has yet been submitted. It stands the test of being seen three times at the least. The management say that 150,000 have seen the production, and there is no reason for contradiction.

ROYAL (J. C. Williamson, Ltd.)—"Victoria Cross" in story, has appealed to all. She appears in the superlative degree in "Life's Short Window," at this theatre, where the William Anderson Co., headed by Eugene Duggan and Harry R. Roberts, interpret in an absorbing manner the vicissitudes of everyday life as set out in the novel of the name.

ADELPHI (Geo. Willoughby, Ltd.)—The present company here entered on its final week last evening, the concluding production being "A Girl's Temptation." The first performance of this piece a fortnight ago, was witnessed by a crowded house. The thrilling situations, dealt topically with the white slave scare, rousing the audience to the highest pitch of enthusiasm. The play has an intense human note, that must appeal to all. George Cross, as Guy Warren, acted admirably, and Vera Bremee proved charming heroine. The supporting company is good, and the scenery and lighting perfect. It is truly wonderful the great change that has taken place at this theatre since the incoming of Geo. Willoughby as managing director.

LITTLE THEATRE (Wilton Welsh, lessee).—"The Warning" is still being sounded nightly to large crowds at this theatre. There is a particular interest attached to this play, for just now there are four handsome girls missing from their homes in Sidney, and although the police have strenuously searched for them, day and night, no tidings of them have been heard up to the present time. Therefore, the question is being freely asked, "Is the white slave traffic exist in Sidney?" "The Warning" exhaustively deals with the white slave traffic.

PALACE THEATRE (Alain Doone, lessee).—Alain Doone has enjoyed a six weeks' phenomenal run of good luck at this house. The present attraction, "The Rebel," is about the best play in his repertoire. The sweet voiced Irishman, supported by Edna Keeley, has introduced something original and rare in this piece, which is full of merit.

WHITE CITY.—This magnificent and up-to-date operatic amusement palace, was opened a week ago by Sir George Reid. The location is close to Snowy Baker's boxing stadium, Rushcutters Bay, and has ample accommodation for 15,000 people. There is not an outdoor place of amusement to surpass it in any part of the world. A tribe of something like £20,000 was spent upon it before the public was thrown open to the public. A jovous crowd filled the White City on Saturday night, Dec. 13, the evening of my visit, while mirth and merriment and the music of laughter showed that the many thousands who came to seek amusement had found it easily, and were enjoying it to their heart's content. The scene was one of dazzling brightness, the power of the electric lights being equal to that of the "electric railway" with its round of pleasure, was the centre of attraction, and largely patronized. Car-load after car-load of sightseers raced down inclines, ascended steep gradients, disappeared into tunnels, and reappeared to travel more gravely along level tracks, and all to the delight of those concerned. Joy was at its flood, and those who gazed upon the merry scene from the terrace above could not but admire the enterprise of those who had exploited our climatic conditions in so sensible a fashion as to build the White City. The show of the open-air has come to stay. Of amusements there are legion. The merry wheel and whirl, the fun factory, the crystal maze, the house of a hundred doors, the three caves, the carrousel, the "Sally's," Japanese tea-jong, a numerous village, and the shadowgraphs as the story of the adventures of folk within a large building, all stimulated the faculties of enjoyment. To crown all, there is an excellent military band of sixty performers, which, from its stand in the centre of the city, dispenses popular music for the people. In addition to the above there are some clever circus artists appearing, including the Two Savages, demons on the high wire.

TIVOLI (Managing Director, H. D. McIntosh).—The Tivoli programs are always full of interest. Du Calon made a first appearance yesterday, Saturday, Dec. 13, at the matinee. He is aptly described on the program as the "louquacious ladder." On the tottering ladder, he certainly was most loquacious, and his small bulk tripped from rung to rung of a sixteen-foot ladder placed, quite unsupported, on a raised deck about three feet square. For about twenty minutes or more he keeps his audience in high good humor with his antics on the ladder and his confidential conversations. He tells the audience that it is all very well for a bricklayer or stonemason to swim up a ladder placed in a cold stone well, but that it is altogether different matter when the ladder has no more solid support than the atmosphere. He smokes a cigar and plays on a mandolin and a guitar, but smart patter and a marvelous facility in balancing are the main features of his act. At the conclusion of his turn he caused roars of laughter by making a quick change from the dress of a naval officer to a costume of Dorothy's famous party, and fully covered the entire length of the ladder. The act was novel, clever and smartly presented, and made good. A popular re-appearance on the bill was that of Frank Parish, who added new features to his barrel jumping and concertina playing act. Willette Whitaker, assisted by F. Warburton Hill was also successful in galloping great applause for her coon songs and high kicks and Ross Roma gave a good violin selection. Other star turns came from the Golden Troupe of Russian singers, dancers and instrumentalists. The great favorites, Barton and Ashley, in their sketch, "Money Talks," caused a riot of applause. Lily Eytom, the singing comedienne, went up; the Five Petleys, aerial comedy gymnasts; Frank E. and English comedian, and Cleo Zoll. Very interesting pictures of continental subjects are shown during the interval, and a moving picture is taken of the Tivoli patrons as they leave the theatre after each matinee, and these pictures are screened at subsequent performances.

NATIONAL AMPHITHEATRE (Brennan-Fuller, Ltd.)—A long and interesting turn has been the past week, that of Van Camp and his educated pigs caught on quickly. The end of a well contested wrestling bout between two of these interesting creatures was that one pitched the other clean over the ropes. A little baby pig, named Tuppence, sixteen days old, exhibited the intelligence of a prodigy. The Cliff Quartette of girls, provided a good, fast act, in acrobatic songs and dances. Eddie Pitter, the big boy, has just arrived from New Zealand, after an absence of two years, kept the audience diverted with music, song and story. Mitchell and Lightfoot made their first appearance in a comedy act, called "Black and White," and pattered nonsense with effect. While waiting the arrival of Max, the American ventriloquist, Miss Cameron, who shared the turn with him, sang "Tom Good-bye." King and Miss Cameron, who has been trained abroad, has a sweet soprano voice, and should become popular. Max took his dummy through the theatre to the stage, providing heaps of fun as he went. The dummy's quaint talk with Miss Cameron, while Max was asleep, was very amusing. The acrobatic Decars, with their clever donkey, Tomato, made things hum, and the trio kept the fun going from beginning to end of their act. Among others on a program were Sherrill and Lang, the Franco Midgets, Desperado and Rose, and Winifred Stewart. Business big.

NOTES.

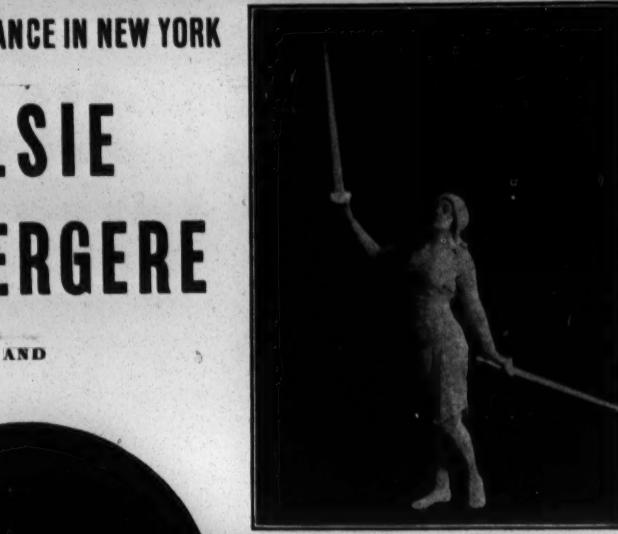
THE TWO BOLVOS, premier comedy acrobats;

provided a good, fast act, in acrobatic songs and dances. Eddie Pitter, the big boy, has just arrived from New Zealand, after an absence of two years, kept the audience diverted with music, song and story. Mitchell and Lightfoot made their first appearance in a comedy act, called "Black and White," and pattered nonsense with effect. While waiting the arrival of Max, the American ventriloquist, Miss Cameron, who shared the turn with him, sang "Tom Good-bye." King and Miss Cameron, who has been trained abroad, has a sweet soprano voice, and should become popular. Max took his dummy through the theatre to the stage, providing heaps of fun as he went. The dummy's quaint talk with Miss Cameron, while Max was asleep, was very amusing. The acrobatic Decars, with their clever donkey, Tomato, made things hum, and the trio kept the fun going from beginning to end of their act. Among others on a program were Sherrill and Lang, the Franco Midgets, Desperado and Rose, and Winifred Stewart. Business big.

ROYAL (Harry Saller, lessee).—Harry Saller and Cecil Beveridge have a very good company of capable Australian vaudeville artists. They have been doing immense biz the past three



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The Novelty Sensation of 1914



## FIRST APPEARANCE IN NEW YORK

ELsie  
LA BERGERE

AND



[HER]

World Famous  
Posing DogsTHE ONLY DOG POSING ACT  
THAT SHOWS VARIETYCHARLES ROBINSON  
SENDS  
GREETINGS TO ALL FOR THE NEW YEAR

IDA MAY



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A Big Laughing Show

The "CRUSOE GIRLS"

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OF ALL KINDS FOR BURLESQUE. 40 Weeks to the Right Acts  
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months, in fact, says Sadler in a letter to me a day or two ago, "I have struck a payable gold mine." Harry should make a "do" of it, seeing his the only show in the city.

## BRISBANE.

EMPIRE (Holland & St. John, directors).—This vaudeville house continues to flourish, owing to the good all 'round company engaged. George Huntress and his assistants, with their comedy stunts and clever dancing, take the cake, the George Trio, song and dance comedians, are past masters, while the girls, led by Jessie Miller, and others, help to keep the ball arolling.

KING'S THEATRE (Brennan-Fuller, Ltd.).—The following artists are appearing: The Lyrical Four, W. Hill and Little Mollie, Mack and Bell, Jolly Fanny Rice, Ivan Marshall, Gertrude Johns, Miriam Russell, Clayton and Crona, and Jessie and Dolly Miller.

## NEW CASTLE.

VICTORIA (Dix & Baker, lessees).—The management present fine bill this week, headed by Frank Parrish, the acrobat barrel jumper and concertina marvel, who is his eccentric self, and night after leaves for St. Louis to-morrow direct for America. Sidney Bach, the comedy pianist is playing a short farewell season, and Bob Harper, comedian, makes a first appearance. The Duckwells, Tilly Dunbar, and Slavin and Thompson, are retained for a further period.

## NEW ZEALAND.

The dislocation of traffic and trade in general caused by the shipping strike, has resulted in a serious disarrangement of theatrical and vaudeville plans right through the dominion. J. C. Williamson, Ltd., found it necessary to cancel arrangements for most of the New Zealand tour of the Australian. George Huntress and others. Later it was announced that the season in Auckland would be abandoned. Julius Knight and his large dramatic company, in the middle of a successful season, had to ring down the curtain and return to Sydney.

AUSTRALIAN PICTURE SHOWS.  
SYDNEY.

LYCEUM (Spencer's, Ltd.).—The power of the Biograph to stir up the most intense emotions in the onlooker was forcibly shown here on Saturday night, Dec. 13. During the dramatic moments of "Chelsea 7750" the spectators were so worked up that they cheered again and again. Without going into the details of this great drama, it will be sufficient for me to note that "Chelsea 7750" is a powerful criminal drama, produced by Daniel



## THE VERSATILE DUO

MICKEY  
FEELEY  
AND  
MABEL  
McCLOUDOriginators of the  
Acrobatic Rag Dances  
With the BON TONS

Frohman, the famous American theatrical manager, and the principal parts are played by Henry E. Dixey, House Peters and Laura Sawyer.

GLACIER (West's, Ltd.).—A capacity audience attended this well known picture show last night, Saturday, Dec. 13, and witnessed the last screening of the film version of Emile Zola's harrowing story, "Germinal," which the management, Edwin Gach, presented under the title of "Master and Man." The film is undoubtedly an excellent sample of the advance the biograph is making in the realistic visualizing of the theme and leading incidents of famous stories. The picture is cleverly acted, the episodes of the story are presented with all the realism and fine shadings that it is possible to obtain in moving

picture representations, and the great scenes, such as the railway workshops at Lille, with its monster steam hammers and intricate machinery, and the interior of the coal mine at Monton, are marvelously effective. The more subtle phases of the story, the skill of the actors, their power of expressing the mood of the artist's story in movement and gesture, and the various fine play of facial expression alone in a great measure for the loss of spoken words. Indeed, there are some scenes where the niceties of the artist's expression in movement and gesture adroitly suggest the subject matter of the dialogue. The horrors of the dreadful pit, the terrible conditions

(Continued on page 54.)



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## OUR AUSTRALIAN LETTER.

(Continued from page 53.)

under which the work was carried on, the great strikes, and all the dreadful incidents connected with it, and the final climax, where the mine is destroyed by Souvarine, were all graphically presented. It is a sad story, this dreadful fight between capital and labor, and its tragic denouement.

OLYMPIA (West's, Ltd.)—The film "Germinal" was screened also at this house, and due to its popularity, attendance was at both houses excellent. Incidental music was supplied by Louie De Groot's Vice-Regal Orchestra. Both theatres are under the management of Director Edwin Geach.

LYRIC (J. D. Williams, Ltd.)—"Nick Winter and the Kidnappers" is the feature film drama here. This is a 4,000 foot Pathé color and black and white silent. There is also a combination bright comedy, many thrills, and an effectively developed story. The other features include: "India," a very interesting travel story; "Poldor's Debt," comedy, and "Tommy's Terrible Tricks," comic. "The Speckled Band," one of Eclair & Co.'s versions of the "Sherlock Holmes" stories, will be screened for the Christmas holidays.

IMPERIAL (Imperial Co., Ltd.)—The Money Box was screened here on Saturday to an over crowded house. The management claim that it is a perfect picture parable on the text, "For what doth it profit a man if he gain the whole world and lose his own soul?"

COLONIAL (J. D. Williams, Ltd.)—"Perils of the Sea" is the title of the dramatic film that has pride of place at this house. The story is one of the picture census in the destruction by fire of a giant steamship in midocean. The harrowing incidents of the disaster are graphically described. The chief topics from abroad are detailed in the "Gaumont Graphics," while other films of great interest will be found in the industrial study, "Making Pig Iron," and the comedy pictures, "Two Old Tars" and "A New Cure for the Gout."

EMPEROR (J. D. Williams, Ltd.)—The Nordisk drama, "Paradise Lost," is featured for the first time here. This production introduces Betty Nansen, an actress who had never previously played before the camera. As a tragedienne she is described as the Sarah Bernhardt of the North. Also in the new bill are the news pictures in the "Warwick Chronicle," the comedy study, "Oscar's Wedding," and the Kinetophone series, "The Musical Blacksmiths." "When Women Go to Warpath," will be the feature offering for next week.

ALHAMBRA (A. Pugliese, lessee)—This house has been doing fair business since the re-introduction of pictures. The present attraction is the sensational fight picture, "Carl Morris and Mike Schreck," fought at Oaklands, America, in 1911, and which is still fresh in the memory. Eight films in Sydney. The bill includes "The Power of Conscience," a thrilling drama, in two reels, featured by the Essanay Co.; "The World Above," another drama of merit; "Borrowing Trouble," comic, and "Nobby, the New Waiter," comic.

VICTORIA (Grant & Co., Ltd.)—"The Sea Dogs of Australia," a star Australian production, from the Union Film Co., was produced here last night in a packed house.

CRYSTAL PALACE (J. D. Williams, Ltd.)—The principal attraction here for the week is "In the Bishop's Carriage." An incident in bishop's carriage is a very small peep on which to hang so engrossing a story as that written by Miriam Michelson. The title, "In the Bishop's Carriage," was no doubt an intuitive and fortunate idea as to the title. The opening narration of the girl "fence"—the desperate exigency for escape by some unsuspected means, rendered imperative by her possession of a vast treasure in stolen gems—waltzing carriage—these things, no doubt, constitute the pivot on which the story turns. So the title, though strange, is not altogether out of place, and need not much set the clever, resourceful, versatile girl adventuress found herself when, with the old carriage rolling placidly homeward, coachman half asleep, bishop rummaging in supposed solitude, as bishop do, her unlicensed presence was, to the dismay of that good but dull man, discovered. "In the Bishop's Carriage" is a play, an adapted good story for Australian audiences. Nellie Stewart played the role of Nance in its only stage production in Sydney and Melbourne twelve years ago. Equally great and refreshing is the wonderful film picture dramatization of the extraordinary story with the versatile genius of clever and popular little Mary Pickford illuminating it from beginning to end. This is Mary's greatest triumph, and the thing she has over the David Belasco made sure after her performance as Juliette in "The Good Little Devil," that he had found a new and brilliant star of something before the first magnitude. She had had many successes as a stock company actress, as a child performer on the "legitimate," and as an occasional musical henpecked well, and now with the drama of "fallen-els." But this time she was in a first class company—a star in Belasco's company. That was Mary Pickford's Christmas box. She deserved everything. Now, she end her husband, Owen Moore, film actor, are drawing between them something like £5,000 per year. Mary Pickford is only a girl, scarcely out of her teens, but she is easily the most popular and clever film actress in the world. Her splendid interpretation of the difficult part of Nance, the wifey in "The Bishop's Carriage," has demonstrated that.

ROSELLE (Director, F. Thiele)—Some of the good things for this week at this cosy and popular theatre are the 3,000ft. drama, "The Quakeress," the Franco-Prussian war drama, "Facing Eternity," and the comedy of the "Foolish American," with lecture on the events by Dick Arns, himself. Some capital selections of songs and music by the Roselle Champion Band are played each evening.

VICTORIA (Newtown, D. Melville, director)—The principal feature of this week ending Dec. 13, included the big star dramas, "A Flight for Millions," with Barry Gilmore in the role of the detective, the Edison Co.'s film adaptation of Charles Read's "Hard Cash," also "Harvest of Plague," and "Sold Convinced." These four great dramas unfold stories of clever construction and great interest, being replete with stirring action and interest.

VICTORIA, MARRICKVILLE (D. Melville, director)—That good old stock drama, "East Lynne," has been screened here during the week, and drawing big houses. It will probably be another week, and then taken off to be replaced with a strong list of dramatic features, comedies and scenic subjects, and the latest oversea arrivals.

MELBOURNE (T. J. West, managing director)—"Her Dreadful Secret," an effective end in every way admirable adaptation of Miles Mar's famous novel, "Roger La Honte," is the principal feature of the program. Additional subjects displayed include the criminal cases of the "Press" and Australian judicial gazetteers, "Boomers and Bombs," "The Joys of a Jealous Wife" and "A Trip to the Azores." On Saturday night, Dec. 13, a remarkable film, entitled "A Bargain with Satan," was produced before a crowded house. There can be no question about it being a drama of mystery and one of the finest examples of what is known as double photography ever presented.

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## THE TANGUAY OF BURLESQUE

## GERTRUDE LYNCH

WITH

JACK SINGER'S BEHMAN SHOW

LUCKY

13

## THE BEST BET OF THE SEASON

## BERT BAKER

AND THE

## BON TON GIRLS

The Girl That Made Lightning Get  
Out of the Way

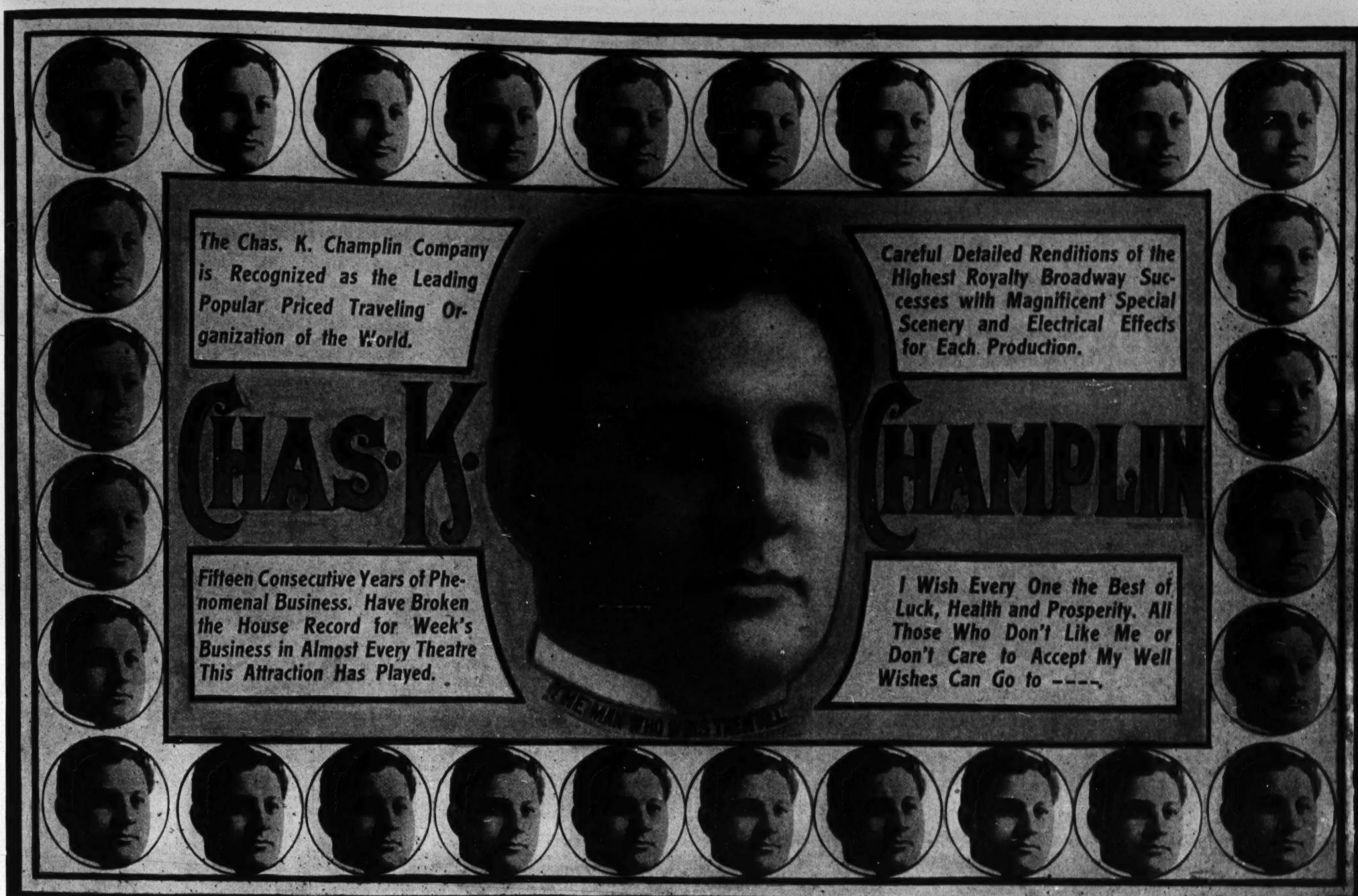
## BABE LA TOUR

WITH THE BON TONS

The Progressive Hebrew Comedian

## LEW GOLDEN

With the Cabaret Girls



# MCINTYRE AND HEATH

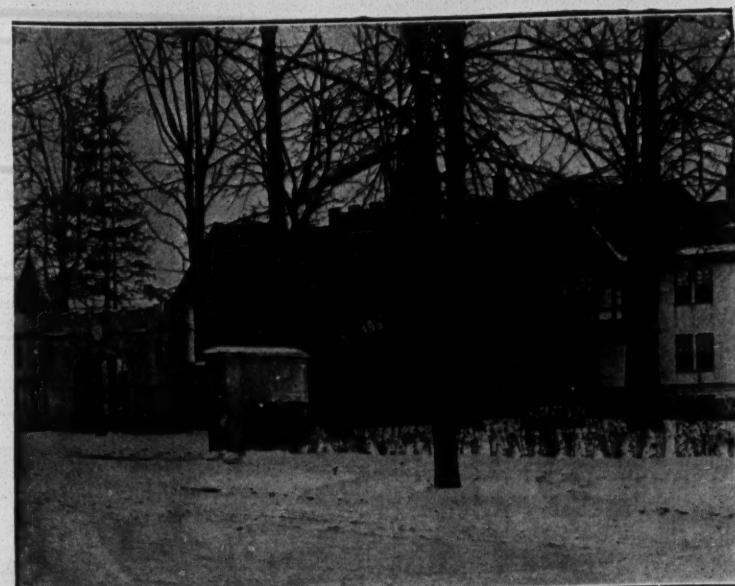
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I am the originator of the well-known act which I played all over the world, "FUN IN A CAFE."

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(Original Dutchman.)

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Direction SIDNEY SCHALLMAN

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BOOKED SOLID  
UNITED TIME

DIRECTION  
MAX GORDON

SEASON'S BEST WISHES FROM

LITTLE

STUNNING

# SAM HEARN AND HELEN ELEY

IN VAUDEVILLE

## PLAYING WITH FIRE.

SHOWING THAT THE STORIES TOLD TO FOOLISH COUNTRY MAIDENS BY ADVANCE AGENTS ARE NOT ALWAYS GOSPEL TRUTH.

BY FLETCHER SMITH.

Delphi is a small town on the main line of a railroad in Northern New York, running to Canada. It is also the junction point of another railroad running South from the St. Lawrence River to New York City.

This is not the real name of the town, but perhaps you will recognize it from the description given here. The town proper is situated about half a mile from the depot, and the dilapidated hotel bus meets all trains. As the best hotel adjoins the depot, only a few commercial men and occasionally a stranger climbs into it and patronizes the hotel uptown. The driver, being a good-natured fellow, allows the town girls to ride back and forth with him, and this forms the only diversion of the marie-bleue young ladies of the village, aside from flirting with the good looking clerk in the drug store and gathering at the post office twice daily where they perch themselves on the window sill, or crowd around the delivery window, much to the disgust of the village spinster, the older inhabitants and small business men.

Delphi is noted for its pretty girls, and the commercial men, inclined to flirtation, as often as possible, arrange their business so as to remain over night in town, where they are sure to be entertained either by Mabel Shirley, the village belle or her chum, Nellie Bailey.

Mabel is the head clerk in the village dry goods emporium and the leader in local styles. If a new fashion in dress is placed upon the counters of the big stores in Syracuse, it is always Mabel who secures the pattern-first, and she really serves as the local dictator of the latest modes. Nellie, of course, is given the first opportunity to become the first purchaser, and thus it is, that of all the girls who nightly assemble at the depot to await the arrival of the 6.45 North, they are the most attractively dressed, and are awarded the first admiring glances of the stranger destined to spend the night in the more or less comfortable rooms at the city hotel. Nellie is bookkeeper in the office of the Washington Chair Manufacturing Company, and hence is obliged to make frequent trips to and from the post office, and generally a daily call at the depot express office, on the arrival of the 9.30 South, where she combines business with pleasure, and keeps tabs on any desirable looking young man who might drop off for a brief stay in town.

It was on one of her morning visits that she saw two prominently lettered trucks thrown out of a baggage car door and a few moments later a good-looking, well-dressed young man come up and claim them. That he was a showman she surmised at first glance, for there were two classes of traveling men, she never failed to classify correctly: one was the dapper looking clothing salesman, who made quarterly visits to town, and the other the representative of the circus and theatrical profession. As the trucks were being loaded on the depot truck, she learned that Hickman's Great Eastern Circus was presumably coming to town, and that the young man with the checks naturally must be the agent.

After joking with the baggage-master for a few minutes, he climbed into the hotel bus and was driven off to town. Nellie, at first, decided to keep him company, but later thought better of it, and after telephoning to Mabel to be sure and certain that the drug store, proceeded slowly back to the factory; not by the main street, however, but around the lane that came out just below the hotel. She could see no trace of the agent in the hotel office, and meeting her chum at the intersection of the lane and the main street, off they floated for the post office, where, to their great satisfaction, they saw him busily engaged in reading his mail.

He was standing directly in front of the delivery window and gave Nellie just the opportunity she desired. She took her position at his left elbow, and catching the eye of the post-mistress, sweetly asked for her mail.

The agent turned, looked straight into two roguish, blue eyes and, with a polite "Pardon me," stepped to one side, almost colliding with the smiling Mabel, just in the act of approaching the window. Bowing and doffing his hat, he walked out of the office and up the street toward the hotel, followed at a discreet distance by two lively and very pretty young ladies.

It was fortunate for Nellie that the proprietor of the factory was away on his annual vacation, and work during his absence was being carried on in a perfunctory manner. Instead of turning in at the factory gate, the two girls continued their walk along the village street, and half hour later, back from a hasty visit to their respective homes, stood near the hotel corner gazing idly toward the depot, arrayed in their prettiest Summer gowns. The agent, looking out of the hotel window, saw them and smiled. An obliging and gossipy hotel clerk furnished him with all the information necessary concerning the girls, and when he later started out to arrange for the appearance of his show in Delphi, he was careful to avoid another chance meeting and, from his demeanor, was entirely oblivious of the fact that two very attractive young ladies were dogging his footsteps and endeavoring in every conceivable manner to compel him to notice them.

It chanced that this show traveled across the country by wagons, and hence it was that while the girls were promenading up and down the street he was out in the country looking up a lot and fixing the license. Before noon he was back, and after dinner, donning a suit of overalls and jumper, started to bill the town. There was not much chance to put up his paper, and two billboards on the main street and a dab at the depot sufficed him.

The girls watched him from the opposite side of the street as he covered the boards with the gaudy posters. From hasty and occasional glances in their direction he noticed that they appeared to have an unlimited speaking acquaintance, and from the looks of surprise, many a young man was favored with a pretty smile and a laughing word unexpectedly lavished upon him. They joked with every one and seemed bent on hugging and kissing every elderly lady who chanced to pass them by. They were, from all appearance, the most popular young people in town, but not a caress was given or a handshake proffered without a glance across the street.

The agent's work was quickly finished, and early evening saw him seated on the hotel veranda on a more debonair traveling man, prepared to make the most of a night in the country village. Time hung heavily on his hands, and lighting a cigar he followed in the footsteps of the youths of the town and strolled down to the depot to await the arrival of the 6.45 North. The girls, anticipated this move and were there in advance, transformed from the simple Summer garbed maidens of the afternoon into the fashionable young lady of the city. They were by far the most attractive of any of the young people gathered along the platform, and they took pains that no one should fail to have this fact firmly impressed upon their memory. The train came and went, and the procession, by twos and threes, wended its way to the post office to await the distribution of the evening mail. The agent was not expecting any mail, and he chose to walk

back to the hotel by a side street. The girls, confident that he would follow them, joined the crowd and took up their accustomed position at the delivery window. The mail was sorted and distributed, but still no agent came and the girls became desperate.

As I said before, the hotel clerk was an obliging fellow, and besides, had admired Nellie long and ardently. She, wise girl that she was, never either encouraged or discouraged him, but kept him dangling in tow for it was useful for her at times, especially when a particularly good looking summer happened to stay over night at the hotel. Then she had very important business to transact with him that necessitated a confidential conversation in the hotel parlor with the door leading to the office generally left wide open. To-night she met the clerk lady, and with Mabel on her arm she ran up the steps and beckoned for the smiling official, tendering him one of her sweetest smiles.

It must be stated here that Nellie was not a bad girl, no indeed; only just like many others, pretty, willful, petted and spoiled by a fond mother, allowed to come and go as she pleased, and the chance meetings with the strange men who came to town was to her a mere pastime, a lark, and meant nothing more than a good time. Up to now she had been lucky. Men had flirted with her, made her presents, took her riding, and, after leaving town, wrote to her once or twice till they got home to their wives, or forgot her altogether.

But the Agent was of different calibre. He met and dealt with just such as she every day, and he was an old hand at the game. If he went with a girl he expected to be paid for the time spent in entertaining in a way to fit his liking, and he generally succeeded in receiving payment in full. Nellie appealed to him no more than a hundred other silly young girls had done, but he was a gambler in women's hearts and was willing to take a chance with them all. This girl was quite the prettiest one that had crossed his path. If he succeeded in carrying out his purpose, for he had no doubt but what at that very moment she was teasing the hotel clerk to introduce them, all well and good. If he failed well, he would be in another town on the morrow, and other girls were sure to be had in fit with. He threw away his cigar, and walking out into the hall, met the clerk.

"Want to meet?" he asked, indicating with a nod of his head the girl in the parlor. "Sure," said the agent, and the need was done. Mr. Agent walked down the street corner said something as they passed by and laughed. Mabel met a friend on the way home, and obligingly split up the trio, leaving Nellie alone with her newly made friend. They did the town thoroughly and some of the country, with an occasional rest on a convenient stone wall or the steps of a deserted house, and time flew so rapidly that it was ten o'clock before either were aware of it.

Nellie did not hardly dare to take her mother as she had sometimes done before, and the foxy agent had no intentions of allowing her to do so. Instead he led her slowly but not unwillingly on her part to the opposite direction. To Nellie's mind he could talk just a trifle more entertainingly than daringly, and his stories were just a shade richer than those she had listened to before from any of her newly made acquaintances and the agent, using his usual smooth in-trigue inducements, soon filled her head with promises of a life on the stage and dazzled her with his offers of positions with the big city productions. He promised and she believed. It seemed to her so true that she really imagined the dream of her life was surely to be realized. She was to leave Delphi, meet him in Syracuse, and he would get her a position with a company he was going to put out in the Fall. They had reached the very end of the town by this time, and still she hesitated to turn back. It was bright moonlight, and the girl looked very enticing to him as he suddenly seized her in his arms and kissed her passionately full on the lips. To his surprise, she did not resist his advances, and for the first time in all her experience with traveling men she found she had met her master in the game he had played so long and come out first.

She pleaded to go home, and the agent, biding his time, released her, but again filled her head with extravagant promises. As she had done many times before, she slipped quietly into the house and up to her room. Her dreams were filled with the thoughts of her forthcoming career. The agent left town on the 9.30, and thought little more of the night's events, but told the clerk to give his best regards to Nellie. Other girls demanded his attention, and his promise to write daily went by unfulfilled. For weeks it was a very fearful and sometimes tearful young lady that left the little post office letterless.

The agent turned, looked straight into two roguish, blue eyes and, with a polite "Pardon me," stepped to one side, almost colliding with the smiling Mabel, just in the act of approaching the window. Bowing and doffing his hat, he walked out of the office and up the street toward the hotel, followed at a discreet distance by two lively and very pretty young ladies.

It was fortunate for Nellie that the proprietor of the factory was away on his annual vacation, and work during his absence was being carried on in a perfunctory manner. Instead of turning in at the factory gate, the two girls continued their walk along the village street, and half hour later, back from a hasty visit to their respective homes, stood near the hotel corner gazing idly toward the depot, arrayed in their prettiest Summer gowns. The agent, looking out of the hotel window, saw them and smiled. An obliging and gossipy hotel clerk furnished him with all the information necessary concerning the girls, and when he later started out to arrange for the appearance of his show in Delphi, he was careful to avoid another chance meeting and, from his demeanor, was entirely oblivious of the fact that two very attractive young ladies were dogging his footsteps and endeavoring in every conceivable manner to compel him to notice them.

It chanced that this show traveled across the country by wagons, and hence it was that while the girls were promenading up and down the street he was out in the country looking up a lot and fixing the license. Before noon he was back, and after dinner, donning a suit of overalls and jumper, started to bill the town. There was not much chance to put up his paper, and two billboards on the main street and a dab at the depot sufficed him.

The girls watched him from the opposite side of the street as he covered the boards with the gaudy posters. From hasty and occasional glances in their direction he noticed that they appeared to have an unlimited speaking acquaintance, and from the looks of surprise, many a young man was favored with a pretty smile and a laughing word unexpectedly lavished upon him. They joked with every one and seemed bent on hugging and kissing every elderly lady who chanced to pass them by. They were, from all appearance, the most popular young people in town, but not a caress was given or a handshake proffered without a glance across the street.

The agent's work was quickly finished, and early evening saw him seated on the hotel veranda on a more debonair traveling man, prepared to make the most of a night in the country village. Time hung heavily on his hands, and lighting a cigar he followed in the footsteps of the youths of the town and strolled down to the depot to await the arrival of the 6.45 North. The girls, anticipated this move and were there in advance, transformed from the simple Summer garbed maidens of the afternoon into the fashionable young lady of the city. They were by far the most attractive of any of the young people gathered along the platform, and they took pains that no one should fail to have this fact firmly impressed upon their memory. The train came and went, and the procession, by twos and threes, wended its way to the post office to await the distribution of the evening mail. The agent was not expecting any mail, and he chose to walk

back to the hotel by a side street. The girls, confident that he would follow them, joined the crowd and took up their accustomed position at the delivery window. The mail was sorted and distributed, but still no agent came and the girls became desperate.

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"She can sing. She's the best singer in Delphi," interrupted Mabel.

"There's only one place here, that uses girls, that is decent. It's a chance. Let's go over and see what's on to-day."

The agent and Mabel, hurrying across the city, found the proprietor in his office. He was a big, good-natured Dutchman, and really seemed affected by the story hurled at him by the two excited young people.

"I hat a girl here two weeks or more ago I never her off before. She tol me she came from up the State and could sing. I like her looks and gif her a chance and she make goot, but she was no goot for a concert hall. I kept her one week and pay her a good salary."

"Where did she go?" ejaculated both Mabel and the agent.

"How shoot I know," said Blank. "I don't keep account of them after they leave here. I only know she wouldn't board mit me and I sent her over to Mrs. Grady, who keeps show folks across the canal on Genesee Street. Her number is 1462."

To No 1462 the two almos ran and, without ringing, burst in upon the astonished landlady.

"A singing lady," said Mrs. Grady, "sure and when I one wid me, I glad surprise."

"Lord save us, said Mrs. Davis, "panted the landlady as she reached the top landing.

"But she is a lively pair. I suppose you are in this same kind of Tom foolery in there's the room. There's no lock on the door."

At a narrow window facing the street sat a forlorn little girl who suddenly sprang to life as looking over her shoulder as the door opened, she bid Mabel and her companion. In another instant she was clasped in Mabel's arms, and laughing and crying for sheer joy.

"Nellie," said the agent, gently drawing her away from Mabel, and opening his arms to her. "I never intended for a moment to do you a wrong, and I never thought you would believe all the hot air I handed you that night. But, Nellie, girl, I am going to right the wrong, and if you can forgive me, and love me enough to do it, will you go back to Delphi with me as my wife? Nellie, dear, say yes, please."

"And sure ye are going home wid him," interrupted Mrs. Grady. "What good is it in a gurl like you keeping a good man waiting when he's ready and waiting to do the right thing by ye. Go home, that's a good gurl, and sure Mrs. Grady it is, that wishes she could dance at yer wedding."

Nellie looked at Mrs. Grady and smiled, and when throwing her arms around her lover's neck, murmured lowly, "I will go anywhere with you dear."

The 6.45 train North was on time when it reached Delphi, and was greeted by the usual night crowd of young men and maidens. Nellie, Mabel and the agent slipped out of the rear car unobserved, and flew up the lane leading to Nellie's home. There was a happy re-union that evening, a mother to the agent, or hinted of her desire of leaving home and going on the stage. Walking to a little station two miles below the junction she took the train for Syracuse and obtained lodgings with a good hearted Irish lady who conducted a house patronized by the cheap girls and less lighted by the big shows that visited the city during the season. Though not a trained, she was an accomplished singer, and it was her intention to try and join some musical show if her lover did not keep his promise. She approached the manager after dinner, and when none of them could offer her a position. With scarcely any money left she confided her troubles to the landlady.

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## MY MOST EXCITING CHRISTMAS.

BY GEO. M. COHAN.

My most exciting Christmas (at least to me it seemed exciting) was experienced when I was attending school in Orange, N. J. I was eight years old at the time, and still a worshipper at the shrine of Santa Claus.

An additional study I had taken up the violin, and my father had promised me that if I progressed sufficiently and did not neglect other studies he would intercede with the old white-whiskered toy-giver who comes around making presents once a year, and see if he could not be induced to put a violin in my stocking.

As it was Mid-Summer when this promise was made you can imagine with what impatience I counted the intervening days, and how interminable the time in passing.

December finally arrived, and the next twenty-four days seemed longer than ever. I couldn't eat and I couldn't sleep. Each day was a week and each night a month. Christmas night came at last, and I remember I went to bed at dark thinking it would make the time seem shorter and that I could be up first on Christmas morning. I was all right, and, of course, found the cherished instrument awaiting my impatient fingers. To reach it I had to mount a chair (it was resting on the mantelpiece), and just as I had grasped the gift the chair tipped, and down I came on the stone hearth, fiddle side down. When I scrambled to my feet it was to gaze upon a pile of kindling wood that but a moment before, to my excited imagination, had been a thing of life.

No disappointment that I have encountered in other days, and no grief that may be mine in the years to come, will, I am convinced, compare with the feeling of anguish that consumed me as I gazed at the wreck I had wrought. Of course Daddy bought me another fiddle, but it wasn't a Santa Claus fiddle, and I have always been obsessed with the conviction that the one from dear old King Kringle held melodies that could I but have had the opportunity to release, would have electrified a waiting world.

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## ARAB ACROBATS.

(HASSAN BEN ALLI INTERVIEWED.)

TANGIER, Morocco.  
"You ask me about the stock from which I select my boys.

"Well, these boys you see here," said Si Hassan, "are all of them boys of Sus people—not all, though, born in Sus Country. This boy," he pointed to a beautiful child, with long eyes and curling lashes, and a sweet expression "this boy's people are Sus people, but they live in Tangier, and he got running too much in the streets, and his father says: 'Will you take care of him? Will you let him come to you, Si Hassan, and make a strong man of him?'

"My work makes strong men. None of my boys ever get sick. I work them quiet. Hadj Nassar does it for me when I am gone looking after shows. We don't hurry a boy—a little more every day, a little more every day—and the muscles grow, and the body gets good all over, and by-and-bye that little boy won't want to smoke cigarettes any more. He will want to run around the streets. He will be a good boy. He won't ever go in a show, but he will be better all his life because he will stay with me a year or two.

"It is sort of a school here. A school run on an Oriental plan, perhaps, but a school, no system such as you know is observed. The work is continually varied. There may be four hours practice a day, there may be two; but never what will tire a boy or what will strain his strength.

"That is the secret of the perfection of the work of Si Hassan's men. Orientals are patient—They are patient in training their children as they are in other things. Hadj Nassar has trained more than three hundred boy for circuses himself, and yet that little house on the hillside, with its sloping gardens, with occasionally a woman going to draw water from the well, never has the atmosphere of bustle and hurry. There is time for everything—time for a boy to grow up comfortably and get his muscles supple, and grow big and strong without any ill-effects that some of our training systems have on the very young. If you are one of Sheik Hadj Nassar's pupils you don't get muscle-bound or you don't strain your heart, or the first day you stop your daily work you don't put on more fat than is good for you. You develop along a line of training that has the wisdom of centuries behind it, for the Sus country has always sent athletes and acrobats out into the world.

"There is a record written in stone in Egypt of a Pharaoh of the Fourth Dynasty showing favor to a company of acrobats from the Sus.

"Every one of these boys is pure Berber, from the Sus people," Si Hassan said. "If I can help myself, even if I need another boy to complete a company, I only take a Berber boy. Why is it? Not because I like my own people best, but because they are better stock for my business. I have been in the show business twenty-one years, and I have found out that the others don't pay. You see the boy out there," he nodded toward a dark-skinned lad, well grown and with straight features, but with kinky hair, "he is a smart boy, but I don't take him. That boy has got some black blood in him. Here at the coast they marry with their black slaves. We Berbers keep our race pure. We are an all white race.

"I used to take such boys because they are very clever when they are young. I don't take them any more. I have been in the show business twenty-one years and I have found that for me there is only going to be trouble if I take a boy with black blood in him. He's all right for a while, and then he'll break his contracts, or get into trouble or get lazy."

"If I do take any boy with me that isn't from my own country I look him up in the book. There is a big big book here in Morocco, and in it are written the names of every family—the names of the families who went to Spain, came back again, the names of Arabs who came here from Algeria and Egypt. We know those families whether they have married slaves. Everything is written there, and before I take a boy and start in to train him I must know what does he come from, like I would look at a seed before I planted it in my garden. If I want an almond tree I don't plant a peach seed or an apple.

"All of these things you find out from experience. Another is, I don't take an Arab from Fellahin stock from Egypt because they are tricky, and they go to pieces when they are young. They look as strong as any of our boys, but there's something in the blood that isn't good. In my work I must have boys that are good, not only when they are ten, but when they are twenty; not just for me, but for them, too. It isn't right to take a boy to train him to a work that, by and by, is going to kill him or make him weak. You work these things out when you have been in the show business the long time I have."

"In America the circus business is simple. If you get a boy young enough you train him, and if he's a strong boy and ambitious, you make an athlete out of him. He works in a gymnasium many hours a day. But in this little place that feeds our big shows, it's a different matter. Breeding comes in and heredity. The boys who are to be trained go to school. They live there, they eat there, they are taught absolute obedience to authority and respect for their elders and reverence for the faith of their fathers; because, as Siele Hadj Nassar says, when you take a boy and train him you don't only train his muscle, you must train him and make a strong man of him."

It begins very gently. The little Tangier boy who has run too much in the streets was a beginner. They sat a hand under him and told him to bend backwards, and holding him up, he bent back until his hands were clasped behind his head.

"In that way they learn," said Si Hassan. "Another thing. One of the bigger boys throws a lad around his waist as though he were a sash and he must try and catch hold of his ankles with his hands. Perhaps he can do it with only one hand—one hand to day, the other to-morrow, and the third the next. And this will happen over and over again with the patience of the Orientals. No boy is scolded because he hasn't done what he was told, nor do the other boys laugh at him for failing."

"Another thing, this is the eagle. You jump in the air, arms above your head, and while you are in the air hit your heels together. It isn't as easy as it sounds. This is for acrobats what the famous *satyre* is for a ballet dancer. And while you do this you must feel like an eagle—feel that you can soar. A swift turn on the floor is the 'fish.' This is very difficult to do and only for an accomplished athlete. Then the beginner will stand upright without fearing for balance, because balance and suppleness and strength are the three requisites of the athlete—on the shoulders of one of the men, and then he will learn to mount to the head and stand there balanced, arms outspread, pretending that he is on the solid ground."

Sitting by the door was a Biblical figure. He was dressed in long, flowing robes of white homespun, the top of which was bound

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"I used to take such boys because they are very clever when they are young. I don't take them any more. I have been in the show business twenty-one years and I have found that for me there is only going to be trouble if I take a boy with black blood in him. He's all right for a while, and then he'll break his contracts, or get into trouble or get lazy."

"If I do take any boy with me that isn't from my own country I look him up in the book. There is a big big book here in Morocco, and in it are written the names of every family—the names of the families who went to Spain, came back again, the names of Arabs who came here from Algeria and Egypt. We know those families whether they have married slaves. Everything is written there, and before I take a boy and start in to train him I must know what does he come from, like I would look at a seed before I planted it in my garden. If I want an almond tree I don't plant a peach seed or an apple.

"All of these things you find out from experience. Another is, I don't take an Arab from Fellahin stock from Egypt because they are tricky, and they go to pieces when they are young. They look as strong as any of our boys, but there's something in the blood that isn't good. In my work I must have boys that are good, not only when they are ten, but when they are twenty; not just for me, but for them, too. It isn't right to take a boy to train him to a work that, by and by, is going to kill him or make him weak. You work these things out when you have been in the show business the long time I have."

"In that way they learn," said Si Hassan. "Another thing. One of the bigger boys throws a lad around his waist as though he were a sash and he must try and catch hold of his ankles with his hands. Perhaps he can do it with only one hand—one hand to day, the other to-morrow, and the third the next. And this will happen over and over again with the patience of the Orientals. No boy is scolded because he hasn't done what he was told, nor do the other boys laugh at him for failing."

"Another thing, this is the eagle. You jump in the air, arms above your head, and while you are in the air hit your heels together. It isn't as easy as it sounds. This is for acrobats what the famous *satyre* is for a ballet dancer. And while you do this you must feel like an eagle—feel that you can soar. A swift turn on the floor is the 'fish.' This is very difficult to do and only for an accomplished athlete. Then the beginner will stand upright without fearing for balance, because balance and suppleness and strength are the three requisites of the athlete—on the shoulders of one of the men, and then he will learn to mount to the head and stand there balanced, arms outspread, pretending that he is on the solid ground."

Sitting by the door was a Biblical figure. He was dressed in long, flowing robes of white homespun, the top of which was bound

"You ask me about the stock from which I select my boys.

"Well, these boys you see here," said Si Hassan, "are all of them boys of Sus people—not all, though, born in Sus Country. This boy," he pointed to a beautiful child, with long eyes and curling lashes, and a sweet expression "this boy's people are Sus people, but they live in Tangier, and he got running too much in the streets, and his father says: 'Will you take care of him? Will you let him come to you, Si Hassan, and make a strong man of him?'

"My work makes strong men. None of my boys ever get sick. I work them quiet. Hadj Nassar does it for me when I am gone looking after shows. We don't hurry a boy—a little more every day, a little more every day—and the muscles grow, and the body gets good all over, and by-and-bye that little boy won't want to smoke cigarettes any more. He will want to run around the streets. He will be a good boy. He won't ever go in a show, but he will be better all his life because he will stay with me a year or two.

"It is sort of a school here. A school run on an Oriental plan, perhaps, but a school, no system such as you know is observed. The work is continually varied. There may be four hours practice a day, there may be two; but never what will tire a boy or what will strain his strength.

"That is the secret of the perfection of the work of Si Hassan's men. Orientals are patient—They are patient in training their children as they are in other things. Hadj Nassar has trained more than three hundred boy for circuses himself, and yet that little house on the hillside, with its sloping gardens, with occasionally a woman going to draw water from the well, never has the atmosphere of bustle and hurry. There is time for everything—time for a boy to grow up comfortably and get his muscles supple, and grow big and strong without any ill-effects that some of our training systems have on the very young. If you are one of Sheik Hadj Nassar's pupils you don't get muscle-bound or you don't strain your heart, or the first day you stop your daily work you don't put on more fat than is good for you. You develop along a line of training that has the wisdom of centuries behind it, for the Sus country has always sent athletes and acrobats out into the world.

"There is a record written in stone in Egypt of a Pharaoh of the Fourth Dynasty showing favor to a company of acrobats from the Sus.

"Every one of these boys is pure Berber, from the Sus people," Si Hassan said. "If I can help myself, even if I need another boy to complete a company, I only take a Berber boy. Why is it? Not because I like my own people best, but because they are better stock for my business. I have been in the show business twenty-one years, and I have found out that the others don't pay. You see the boy out there," he nodded toward a dark-skinned lad, well grown and with straight features, but with kinky hair, "he is a smart boy, but I don't take him. That boy has got some black blood in him. Here at the coast they marry with their black slaves. We Berbers keep our race pure. We are an all white race.

"I used to take such boys because they are very clever when they are young. I don't take them any more. I have been in the show business twenty-one years and I have found that for me there is only going to be trouble if I take a boy with black blood in him. He's all right for a while, and then he'll break his contracts, or get into trouble or get lazy."

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Nobody on earth can overshadow Blanche Ring when she is given a chance as starry as she has in "When Claudia Smiles."—Amy Leslie in the Chicago Daily News.

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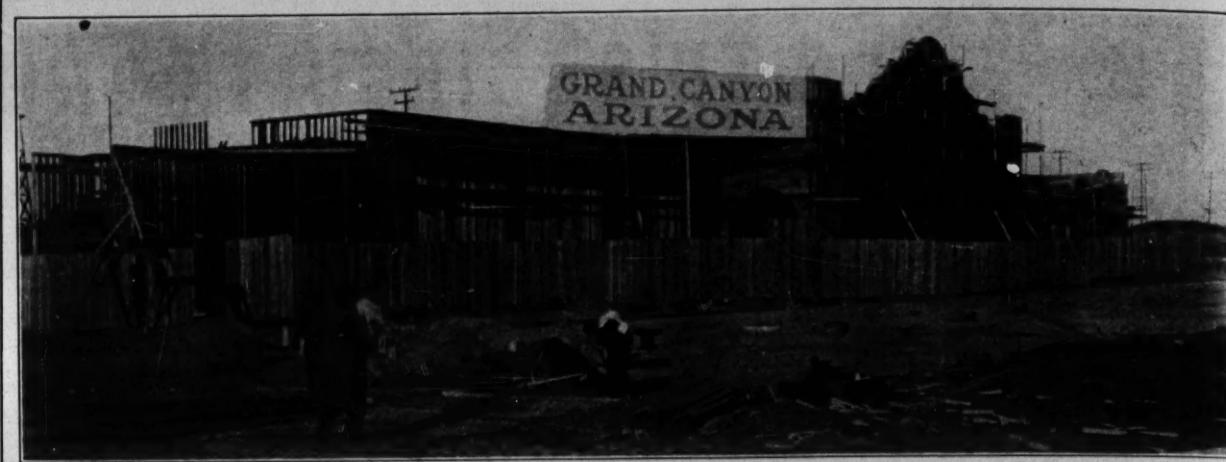
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THE GRAND CANYON OF ARIZONA.

PHOTO BY W. W. SWADLEY, SAN FRANCISCO, CAL.  
A part of the wonderful Grand Canyon of Arizona concession to be presented and operated by the Santa Fe Railway Company at the Panama-Pacific International exposition at San Francisco in 1915. This will be one of the most artistic of all concessions, presenting the Grand Canyon of Arizona in all its grandeur and power, as seen from the platform of an observation car. Some of the most noted scenic artists in America are engaged upon the canvases, which will depict the scenes of the canyon in its natural colors. Guides will deliver lectures on the points of interest and in harmony with the setting of the panorama will be an Indian village, in which the members of the Pueblo, San Domingo, Navajo and Hopi Indian tribes will present their dances in native costume and display their handiwork.

## OBSERVATIONS BY JOE HEPP.

## IMPRESSIONS OF J. B. WARREN.

BY DR. GROUCH.

No better example of the spirit of "I Will" can be found than in the person of John B. Warren. John is one of those wholesaled, genial good fellows, generous to a fault, and to use the New York phrase, "as smart as a whip."

Like Roachefellow, he is the big noise in everything that he goes into. His career has been filled with ups and downs, but failure only makes him work harder to make his next venture a success. Though comparatively young in years, John is old in experience. He has been connected in the past with the promotion of many big celebrations in the privilege end. He has been connected with some of the largest and best equipped carnival shows. His connection with the United Fairs Booking Association has made this institution a big factor in outdoor amusements. His United Shows were notable among carnival organizations. He introduced the parade feature with this class of amusement.

Warren is associated with a number of theatrical managers throughout Chicago, is the Western manager of the Toyland, and it is safe to say that his sales of Teddy bears at Riverview Park were the largest of any park last summer. He took the Sea Cow and made more money with it than is made with some circuses in the summer. Then he bought into the Hagenbeck-Wallace Shows. At present he is exhibiting "The Giant Seal," a mammal captured in Florida, and from the present outlook it will be a bigger success financially than Bill the Sea Cow. Great credit is due John Warren for the financial success of The Showmen's League of America, for which he has always been a strong booster. He is a member of the Board of Governors and his counsel is always sought on matters of importance effecting the interests of the organization.

With a genial smile, a hearty handshake for all, John goes through life spreading sunshine and doing good. Many an showman can thank John for his open bank roll. As a matter of fact, he is his worst enemy. Now that John has broken into the circus game on a big scale, I look for almost anything to happen. Untried in his efforts, dabbling in many things at once but never too busy to chat with a friend or to listen to a farce kick story. John B. Warren is indeed, a hustler. He is, in fact, the very personification of activity. Every moment of the day is a busy one with him. One of nature's noblemen, square as a die, busy as a bee, a prince of good fellows—that's John B. Warren.

## THEATRICAL BAGGAGE.

CHICAGO, Ill., Jan. 3.  
EDITOR THE NEW YORK CLIPPER:

DEAR SIR.—Among the many questions unsettled the old year leaves us, there is one of vital interest to all in the theatrical profession, an one that the theatricals, following the traders, the commercial travelers, is the enormous bulk of excess baggage. The theatrical profession has an organization to represent us as a body such as the commercial travelers have in their National Association, and we must rely upon agitation through the only channels—our professional papers—and I hope THE CLIPPER, which has justly earned the title of "The Old Reliable," will take up the cudgels in our behalf on this subject, as it has done successfully in many others.

I quote the following from *The Chicago American*, of recent date:

"Briefs are being prepared by attorneys in the case pending before the Interstate Commerce Commission, in which the National Baggage Committee ask that lower rates be charged for excess baggage. The committee represents, it is asserted, the trading firms, which are large employers of traveling salesmen and with the latter the question of excess baggage rates is an item of heavy expense."

Now, what is true of the traveling salesmen is exactly true of the traveling show people. I want to raise my voice as one of the smaller factors of the show business—the small time company managers. If the commercial travelers are entitled to a reduction so are those engaged in the theatrical profession. This is a subject that is vital to all of us, from company manager, the vaudeville artist to the individual performer. If the C. T. A. are making a fight for reduction we should not sit supinely by and let our side go unrepresented without a struggle. Who among us has not been hit sometime during the past year with the heavy hand of excess baggage? Let myself, carry some one thousand pounds of excess of personal baggage, and could take a nice vacation on what I have paid out during the past year.

The theatrical interests have grown to such gigantic proportions, and have become recognized with the leading commercial propositions of today. Thousands of dollars are paid into the railroad coffers annually for transportation and excess baggage, and if the Inter-State Commerce Commission has the legal right to reduce rates for one industry, let us be up and demand the same for ourselves.

I know THE CLIPPER, which is our recognized champion, will bring this matter before the profession at large, and some action be started, so that we can help the profession along and secure for our traveling thousands also some relief, such as is demanded by the commercial travelers. Respectfully, (Signed) FRED L. GRIFFITH, Manager, Griffith's Musical Comedy Co., Revere House, Chicago, Ill.

"DEAR JOE: All the circus, carnival and Wild West troupers that were up here last summer will be interested to learn that here to-day, in the middle of January at Medicine Hat, Alberta, the weather is so warm that half the men are not wearing overcoats; in fact 35 degrees above zero is the highest mark. The only showman who I think last summer, the only showman who made more than good and cleaned up at most stands was Fred Buchanan, and he also left a reputation for square dealing and fine treatment to the newspapers and the entire public that will be an enormous asset for any future tour, for they easily remember him as a showman whom it is worth while to cultivate.

Tom Ambrose told me at Regina, last July, that a locomotive engineer came back in the smoker and asked him for a piece of string, saying he wanted to fix his engine, and this was the last circus he intended to haul.

People who dislike landlords will be delighted to learn their registers show such a shortage of guests that the business is nearly bankrupt, and a hotel can lose more money than a house.

At Pincher Creek they have a regular fire department, so the mayor, who is a canny Scotchman, offers a two dollar prize to the first team owner who hitches on and hauls the hose reel to the fire. I say that sign in the hotel.

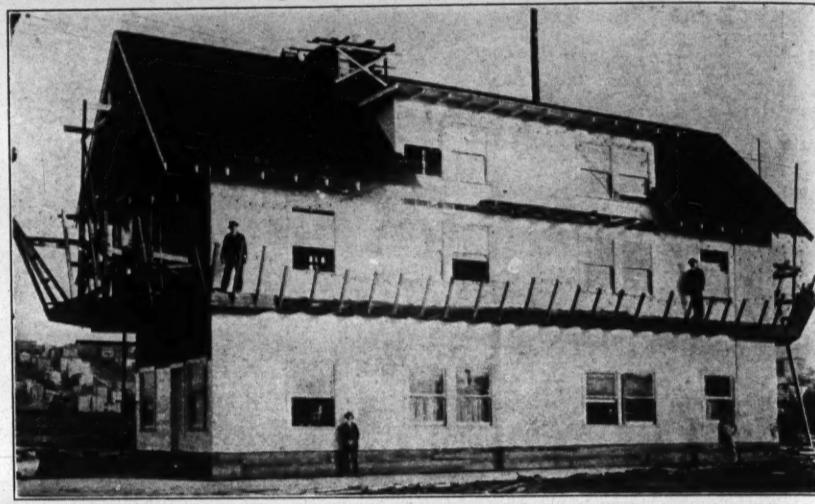
At Kootenay, B. C., in the fruit district, the moving picture houses take in jars of jelly and jam in place of currency, and Harvey Haile told me he threw down a quarter for admission and the lady handed him back three jars of peaches.

saying it was the first money taken in that evening, she had no change.

A man at Strathearn told Pop Quicette "last year was a very mild winter. I don't believe we had over twenty feet of snow at one time, all winter."

They have their winter amusements: Hocky, toboggan races, ice palaces, etc., but for real snow fight, there is nothing like it with snow shows on. At one of these dates I saw at Slocan, the leading bagpiper, in trying to synchronize the melody to fit the dance movement, got mixed up in between a couple with number 117 shows, and he blew out a fuse that totally disrupted the harmony—if there ever was any harmony in bagpipes. Fondly thine,

PUNCH WHEELER



NOAH'S ARK.

PHOTO BY W. W. SWADLEY, SAN FRANCISCO, CAL.  
This picture shows Noah's Ark, first of the completed buildings in Frederic Thompson's wonderful "Toyland Grown Up" concession, to be shown at the Panama-Pacific International Exposition in San Francisco, in 1915. The Noah's Ark is now occupied as a headquarters by Mr. Thompson. "Toyland Grown Up" will be one of the most wonderful concessions ever presented. It will be a walled city and an exposition in itself, and will be entered by three mammoth gates. The first gate will be the Gate of Fun, and Toyland will be entered by Crazy Street, with its rooked crooked buildings and rooked crooked streets and rooked crooked street car lines. Everything will be rooked crooked, with laughs galore. The second gate will be the gate of the Court of Fairyland, the Gate of Beauty. The third gate is the entrance to the City of the Wicked King, where is held captive the doll princess. This is the Gate of Thrills. Among other features will be Mother Hubbard's Cupboard, sixty feet in height; a great shoe, as large as a six story city building, and built in part in the form of a sidewheeler steamer; the City of Peter Pan, the town that never grew up. Its streets and canals, if stretched in a row, would be five miles long.



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# ALL HAIL 1914!

IS THE

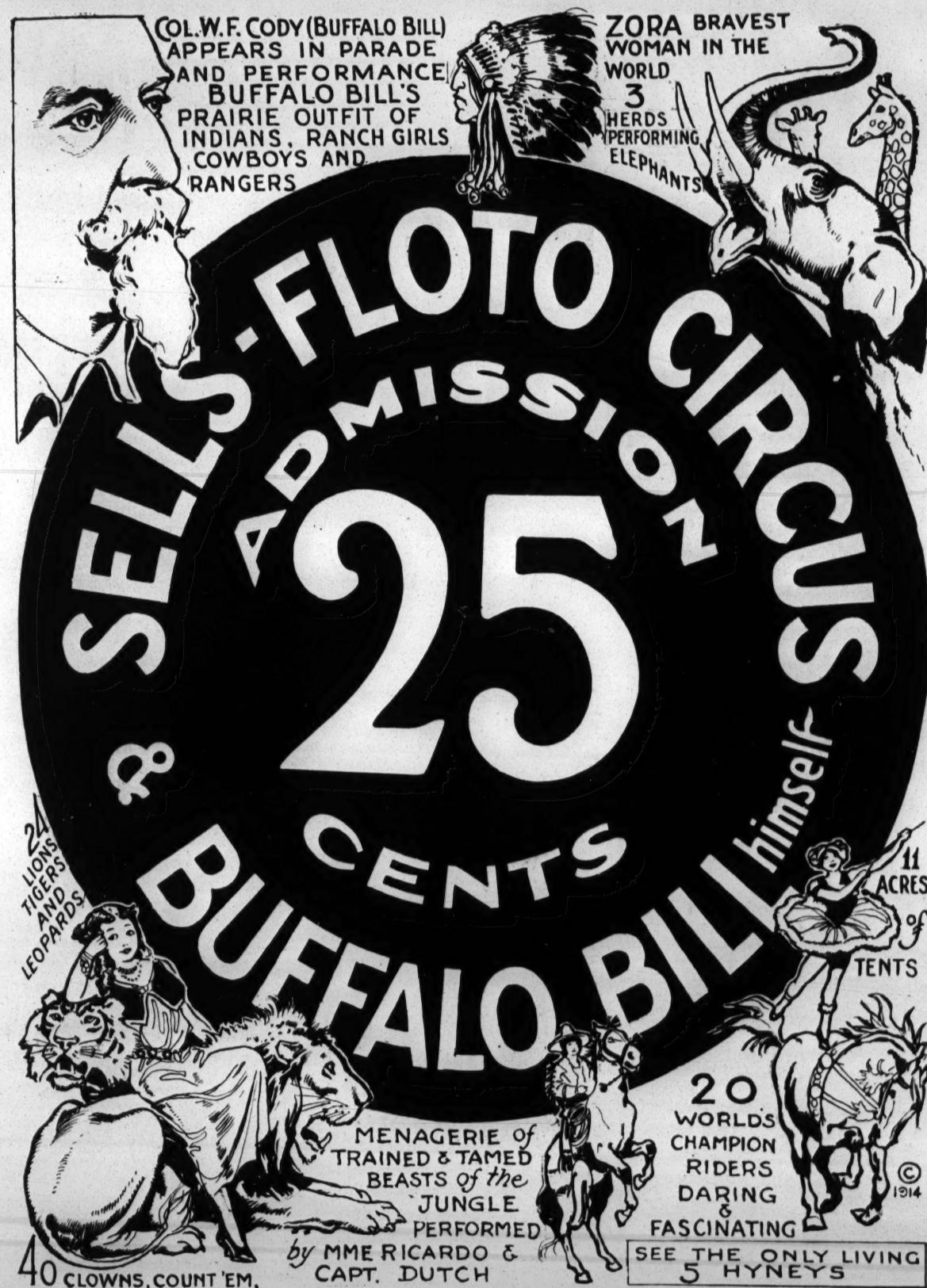
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So Hock! To the dean of professional records, "The Clipper" from the Sells-Floto-Buffalo Bill Wonderland on tour.

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## BILL LAWRENCE and MARK THOMPSON

Fifth season with Dave Marion. There's a reason.  
The Immaculate Straight and Singing Jew Comedian  
-DAVE MARION'S OWN CO.-

## ONE WHO DID COME BACK JOSEPH OPPENHEIMER -THE OLD NAME- FAY FOSTER COMPANY

THE NEW SHOW WITH THE OLD TITLE

Still on Earth and in the game to give the PROGRESSIVE WHEEL  
the best there is in me. Address as per route in THE CLIPPER.

HARRY W.

LESTER

## FIELDS AND ALLEN

PRINCIPAL COMEDIANS

WITH JOE OPPENHEIMER, PROGRESSIVE CIRCUIT

## HARRY LANG

JEW COMEDIAN

WITH

JOE OPPENHEIMER, PROGRESSIVE CIRCUIT

ERNEST

FLORENCE

## Scanlon and Press

CAUSING A SENSATION WITH THEIR  
WHIRLWIND RAG TIME DANCE

WITH JOE OPPENHEIMER, PROGRESSIVE CIRCUIT

## GEO. L. WAGNER

IN DUTCH

With "THE GIRLS FROM THE FOLLIES"

## VESTA LOCKARD

LEADING BOY WITH THE PRIMA DONNA VOICE

WITH "THE GIRLS FROM THE FOLLIES"



HESS

HIGH GRADE  
MAKE-UPUniform in Color and  
Quality Guaranteed.

New Style Grease Paint, Large, Gray Tubes, all colors.....	25
Old Style Grease Paint, Medium, Blue Tubes, all colors.....	20
(Berlin Shape) Grease Paint, all colors.....	15
Soule Grease Paint, 6 colors.....	10
Liner & Crayons, all colors.....	10
Youthful Tint Stage Powders, 20 shades, $\frac{1}{2}$ lb. cans.....	40
Soule Bleaching Powders, 6 shades, $\frac{1}{2}$ lb. cans.....	25
Cold Cream, 1 lb. & $\frac{1}{2}$ lb. cans.....	75-40
Soule Cold Cream, 1 lb. & $\frac{1}{2}$ lb. cans.....	50-25
Royal Eye Brow Pencils, nickel slide tube, 6 colors.....	15
Eye Brow Pencils, Aluminum Tubes, 6 shades.....	10
Youthful Tint Liquid, all colors (Liquid make-up), bottles.....	40
Youthful Tint Liquid, all colors (Liquid make-up), 8 oz. cans.....	65
Exova Paste in Jars, all colors (Emulsion make-up).....	30
Split Gum with Brush.....	20-15
Mascara (Water Paint), without brush, 6 colors.....	25
Mascara, with Brush & Mirror, 3 col. 40	
Burnt Cork, 8, 8 & 16 oz. cans 1.35-75-20	
Cre-ola Paste (Creole make-up).....	25
Indianola Paste (Indian make-up).....	25
Clown White.....	20
Nose Putty.....	20
Ladies' Make-up Boxes, Blondes or Brunette.....	75
Juvenile Make-up Boxes, No. 1 & No. 2.....	75-65
Assorted Grease Make-up, Large & Small.....	75-50
Cherryola Grease Rouge.....	25
Ruby Lip Grease Rouge.....	25
Rose Tint Grease Rouge.....	25
Sun-Tan Dry Tablet Rouge.....	25
Rouge de Theatre Dry Tablet Rouge, No. 12, 18, 24, 36, 42 & 48.....	20
Bloom of Roses, Liquid Rouge, 20-15	
Rubylite Stick Rouge, Light and Dark.....	10
Rouge Pow'd Rouge, Light & Dk. 10	
Cosmetique Stick, 4 colors.....	10
Violet Brillantine.....	25
Memorandum Date Book Book the Art of "Making-Up" THE HESS CO., Rochester, N. Y.	

GOOD LUCK TO ALL BROTHER LOX

And the season's biggest success to all my friends.

ABE MIERS

THE DIAMOND PALACE

THE CARUSO OF  
BURLESQUE

EDGAR

## BIXLEY

PRINCIPAL  
COMEDIAN

WITH THE

"American Beauties"

EDITH

## SWAN'S

(MRS. EDGAR BIXLEY)

## Sterling Four

ALL GIRLS

U. B. O. TIME



## MATT. KENNEDY

AND HIS  
LIBERTY GIRLS"TIS BETTER TO BE  
CRAZY  
THAN TO WORK."

## JOHNNIE JESS

"THE MAN THAT ISAAC WALTON  
MADE FAMOUS"

COLUMBIA AMUSEMENT COMPANY ATTRACTIONS



## HARRY WELSH

The Little Sliding Comedian

HARRY WELSH

Regards to Friends and Enemies

## CUTIE SAM GREENE

COMEDIAN

With ROBIE'S BEAUTY SHOW

# COLUMBIA AMUSEMENT COMPANY

PRESENTING

## High Class Burlesque

**IN**  
**Forty-Four**  
**Perfectly**  
**Appointed,**  
**Carefully**  
**Conducted**  
**Theatres**  
**in the**  
**United States**  
**and**  
**Canada**

EXECUTIVE OFFICES:

**Columbia Amusement  
Company Building**

BROADWAY AND FORTY SEVENTH ST.,  
NEW YORK.

"THE DUTCH NUT"

**SAM BACHER**

OH, THAT SNEEZE!

With TAYLOR'S TANGO GIRLS



LIZZIE FRELICH

### THE CALL OF THE "MOVIES."

WRITTEN FOR THE NEW YORK CLIPPER  
BY WILLARD D. COXEY.

"Why don't you try the 'movies,' Jack?"  
"Twas on the Great White Way.  
And the man the questioner addressed was  
an actor, old and gray;  
His clothes were worn and seedy—his face  
was worn and thin.  
But the haughty look and flashing eye be-  
trayed the fire within.  
He reached up to his forehead, and raised his  
battered hat:  
"I'm down and out," he murmured, "but I  
haven't come to that!"  
Plenty of companies are going out—from  
Berkeley to Lyric Hall.  
They're hammering amateurs into parts that  
to actors like me should fall;  
Yet over and over I make the rounds of the  
offices on Broadway  
Only to get the same reply, "There's nothing  
for you to-day!"  
Oh, for the palmy days of the stage when  
genius was always ripe—  
When an actor was fitted for every part, and  
there was no such thing as a "type!"  
An actor then was a man of brains—the pub-  
lic was at his feet.  
Applause was the prize of merit—and, being  
deserved, was sweet!  
Ye gods! Do you think such players would  
have posed for a picture show?  
The shades of Macready would rise from the  
grave to thunder the answer, "No!"  
As for me—do you think I'd do it?—a man  
who has played, forsooth,  
With every tragedian of his time, from For-  
rest down to Booth!  
Barrett and Keene and McCullough—and  
Henry Irving, too—  
My boy, you mean it kindly, but I couldn't  
put it through!  
I haven't had my breakfast—and my rent is  
overdue—  
And just as you stopped I was telling myself,  
"It's the banner to-night for you!"  
And yet, by heaven, I'd rather starve than to  
let my face be seen  
In a pantomimic picture on a ten-cent "movie"  
screen!"  
There was a smile on the face of the actor's  
friend—a smile that was not unkind—  
"The times have passed you, Jack," he said,  
"and you're foolish as well as blind!  
What does it matter where you act if there's  
a regular salary day?"  
And, after all, there's a wonderful punch in a  
well-staged picture play!  
What's the matter with Bernhardt? with  
Hackett and Mrs. Fiske?  
Plenty good players, don't you think, to take  
the money—and risk it?  
And then there's Langtry and Goodwin—and  
others that I could name.  
Who aren't afraid the picture plays will tar-  
nish their well-earned fame?"  
Down drooped the actor's shoulders, and  
wavered was his gaze:  
"Perhaps I'm set and proud," he cried, "and  
it's hard to change my ways,  
But—you are right—what matters it?" and  
he bravely raised his head:  
"If Bernhardt can do the 'movies,' I can,  
too," he said.

• • • • •  
 'Twas only extra work he got—but the wolf  
fed from the door.  
And the actor paid his room rent and dined  
well as of yore;  
While the veteran's greatest pleasure—on  
recurring idle days—  
Is to haunt the houses where they give the  
films in which he plays!

### HOPE FOR THE DRAMATIC SCHOOL GRADUATE.

If you're having an awful good time with  
yourself,  
And you know Nature meant you for higher  
things,  
And you've got a hunch, that out of the bunch,  
It's for you that the Classical Call-Bell  
rings.  
If your brain is consumed by Promethean  
fire,  
And your speaking voice takes a deep  
organ tone;  
If you care not for fame, or making a name,  
But you simply love Art for Art's sake  
alone;  
If you've taken your naked, white soul in  
your hand,  
And have found it an eerie thing, blind as  
a mole,  
That walks on its toes and turns up its nose  
At all offers short of a great Stellar Role,  
And although you are hungry and haven't a  
dime,  
That soul of yours clings to its standard of  
Art,  
And with scorn answers "No" when proffered  
the dough.  
For a rattling good, fat, Farce Comedy  
part.  
If your heart longs and suffers for things  
beyond reach,  
And you really enjoy a lachrymose fit,  
If you've got a sure cinch and a strangle-  
hold clinch,  
Old Billy Shakespeare as Billy is writ;  
If you live in the clouds and commune with  
the stars,  
And are so temperamental you fill one with  
fear,  
Then, perchance, your hot blood is an Ichor  
blood,  
And it's Genius that's shaping your wild  
career.  
—LEONTINE STANFIELD.

SAY, CHORUS GIRLS! What is a bur-  
lesque show without the girls? Don't  
forget that THE CLIPPER was the first  
paper to write up burlesque shows  
and to give the girls' names. For  
the real noise see THE OLD RELIABLE.  
"From Chorus Girls Real Actresses  
Grow."

# IRENE GOLD

PRIMA DONNA

WITH THE

## "ROSEY POSEY GIRLS"

THREE SEASONS IN BURLESQUE AND STILL WITH  
PETER S. CLARK. THERE MUST BE A REASON**GEO. A. CLARK**  
THE VERSATILE CHARACTER COMEDIAN  
WITH THE "ROSEY POSEY GIRLS"**ADELE ARCHER**

"THE PRIMA DONNA OF BURLESQUE"

Possessing the charm of a magnetic personality and exquisite voice.

A recruit from \$3 Broadway Musical Attraction.

With FORRESTER'S AMERICAN BEAUTIES.

# DAVE MALLEN

The Singing, Dancing Comedy Juvenile that "Zit" called a "Bunch  
of Electricity," with the AMERICAN BEAUTIES.

SEASON'S BEST WISHES  
**FRANKIE GRACE**  
WITH  
**MINER'S BIG FROLIC**

# INEZ DE VERDIER

With DAVE MARION'S OWN CO.

# AGNES BEHLER

With DAVE MARION'S OWN CO.

# JOE OPP

"YOUNG AL. REEVES"

P. S.—All Sure for Next Season

"READ THE LAST LINE AGAIN."

# MAE KEARNS

... WISHES ...

Season's Biggest Success to Lox  
Members and Others

With AL. REEVES

The Modern Entertainer  
**GEO. S. BANKS**  
LIGHT COMEDIAN

Permanent Address

WHITE RATS' CLUB

BACK IN VAUDEVILLE

# BELLE DIXON

THE DAINTY SINGER

Direction of HARRY PUCK

Booked solid LOEW TIME

BOWING TO PUBLIC DEMANDS

# LIZZIE FRELIGH

AFTER TWO YEARS RETIREMENT WILL BE BACK AGAIN NEXT SEASON IN BURLESQUE, IN THE CHICKEN CLASS.  
MISS FRELIGH HAS ORDERED NEW COSTUMES FROM PARIS, WHICH WILL FAR EXCEED ANYTHING EVER SEEN  
ON THE AMERICAN STAGE.

MISS FRELIGH SAYS:

"EVERYONE REMEMBERS MY FAMOUS BLACK DRESS. GET ME NEXT SEASON. BETTER THAN EVER."

JACK SUTTER

JOE LEVITT

PRESENT

## QUEENS OF THE CABARET

(Progressive Circuit)

With SCANLON and ADAMS, GLORIA MARTINEZ, HAZEL FORD, MAY BURNS, W. H. M. SMITH, SAM WATSON, JAMES CARVIN, RALPH ROCKWAY. The Best Singing and Dancing Chorus on the Progressive Circuit, and  
"THE CLASSIEST BURLESQUE SHOW ON EITHER WHEEL"

COMPLIMENTS OF THE SEASON

## HARRY (DUTCH) WARD &amp; HATTIE WARD RAYMOND

"A DUTCHMAN WITH EVERY LITTLE MOVEMENT A LAUGH"

SOUBRETTE AND DANCER

With "THE GIRLS OF THE GAY WHITE WAY"

BURLESQUE'S CLASSIEST SINGING ACT

## EDDIE - BOYD &amp; VEOLA - MLLÉ.

THE CLASSY STRAIGHT

THE STUNNING PRIMA DONNA

With "STARS OF BURLESQUE"

FIFTEEN YEARS TOGETHER AND STILL PROGRESSING

## COLLINS and HAWLEY

OFFERING

## "A PROFESSIONAL SOUSE"

With CHARLIE TAYLOR'S TANGO GIRLS

Boston's  
Burlesque Theatre de Luxe

Charles H. Waldron's

## CASINO

Charles H. Waldron's Touring Company

## The Trocaderos

Playing Columbia Amusement Co.'s Theatres Exclusively

FRANK S. PIERCE, Manager

GENERAL OFFICES:  
Waldron's Casino, Boston, Mass.NEW YORK OFFICE:  
Columbia Theatre BuildingGAIETY  
THEATRE

THE LEADING BURLESQUE HOUSE OF BOSTON

PLAYING ATTRACTIONS OF THE COLUMBIA AMUSEMENT CO. THE BEST  
CONSTRUCTED AND EQUIPPED THEATRE ON THE CIRCUIT

A. L. Brown, treasurer of the State Fair Commission, has turned in \$29,327.72, the balance of receipts over expenditures of the State Fair at Syracuse, held in September.

The total receipts were \$135,105.71, including \$9,000 for admission; and the disbursements \$105,777.99.

FAIR CLEARED PROFIT.

With the prospect of holding an agricultural

fair and automobile exhibition and week of events at Natchez, Miss., in September, the latter part of

August or early next September, meetings were

held when partial or preliminary arrangements

were made and officers elected.

The following officers were elected:

President, Louis C. Lubek.

First vice president, E. M. Walker.

Second vice president, Henry B. Griffie.

Third vice president, Leo Murew.

Fourth vice president, L. D. Hillard.

Fifth vice president, Frank Coates.

Treasurer, George J. Horan.

Corresponding secretary, William A. Haas.

The members of the general financing and pro-

moting committee were also announced, with others to be added at the next meeting.

Secretary Haas was advance agent and manager for Jake Rosenthal's various companies in the East for six years, and for the past five years press-agent for Jake Rosenthal's Majestic The-

atre, Dubuque, Ia.

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# SEVEN OF THE GREATEST NUMBERS EVER PUBLISHED BY ONE FIRM

Even the wise ones couldn't see this until it began to sell, but now they are forced to admit that it is the greatest Instrumental number ever published

# CATHEDRAL CHIMES

The biggest Music Publishers in the World tried to buy this, but if they want it, we want it

THE GREATEST HOME SONG EVER WRITTEN  
HAROLD FREEMAN'S

# I LOVE THE NAME OF MOTHER

Just a tender, appealing little Ballad with the sentiment that we all love. Ballad singers, to arms!

YOU'LL BE SURPRISED WHEN YOU HEAR THIS—AN ORIGINAL IDEA

# I WANT YOU

By ARNOLD and BROWN

This is the song that has the catchy swing you can't forget

A NEW SCHOTTISCHE SONG BY HAROLD FREEMAN

# THERSE' A BUNGALOW IN DIXIELAND

Remember Marie Cahill's Bungalow Song. This is better

HERE IS THE SONG THAT YOU HAVE BEEN WAITING FOR

# BEVERLY OF GRAUSTARK

You've read the book—you've seen the play—now sing the song. The greatest novelty song published

ANOTHER GREAT DOUBLE NUMBER

# I'VE A COZY LITTLE COTTAGE IN THE COUNTRY

By ARNOLD and BROWN

THE COMPANION PIECE TO THE WORLD-FAMOUS "CATHEDRAL CHIMES"

# BELLS OF TRINITY

By ARNOLD and BROWN

Another Chime Reverie—so good, others are stealing it

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### WE FURNISH THESE NEWSPAPER HALFTONES

**\$5.00** 1 Single Col. Cut and 2 Duplicates   **\$7.50** 1 Single Col. Cut and 6 Duplicates   **\$12.50** 1 Single Col. Cut and 12 Duplicates  
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GREETINGS FROM

# SOPHIE TUCKER

"THE MARY GARDEN OF RAGTIME"  
BOOKED SOLID

# MISS GERTIE DE MILT

THE GIRL WITH THE SMILE

BOOKED SOLID

LEW GOLDEN, Agent

COMPLIMENTS OF

# KLEIN BROS.

We Open at the EMPIRE, London, England  
Week August 3, 1914

ROCKLAND MILLS  
AUGUSTINE MILLS  
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PAPER MAKERS

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209 BROADWAY, NEW YORK

**FATIMA**  
TURKISH  
BLEND  
CIGARETTES

All America is now smoking  
this pleasing "Turkish-blend"—  
must be that it gives better  
satisfaction.

Have you had the  
pleasure?

*Liggett & Myers Tobacco Co.*

20 for  
15¢



*"Distinctively Individual"*